PRESENTED
BY THE
COUNCIL OF THE LEAGUE
TO THE
LADIES
WHO ASSISTED AT THE
BAZAAR
AND
NATIONAL EXPOSITION
OF MANUFACTURES
HELD IN
COVENT GARDEN THEATRE
LONDON
MAY 1845.

Victorian Collection

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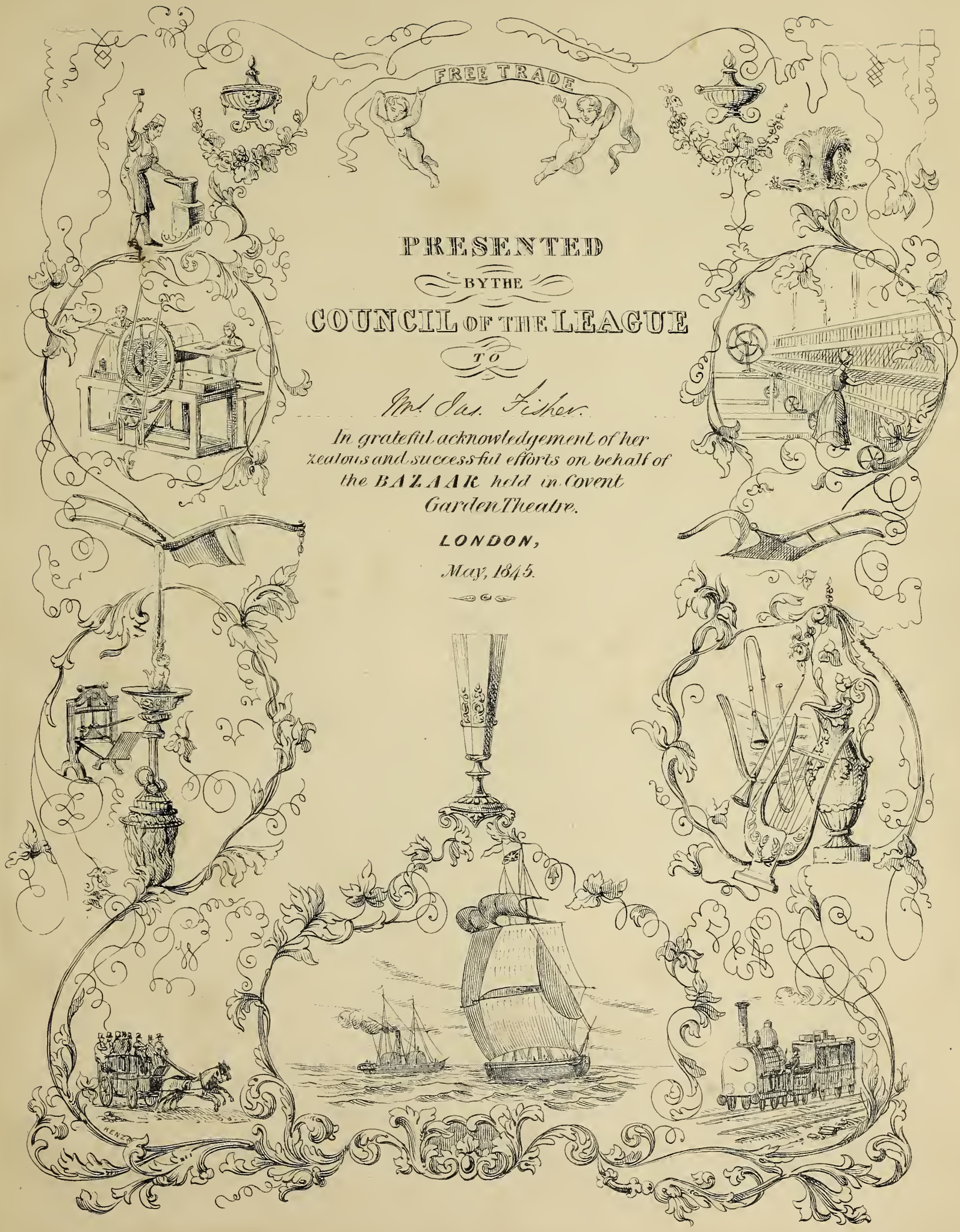

FREE TRADE
PRESENTED
BY THE
COUNCIL OF THE LEAGUE
TO
Mrs Jas. Fisher.
In grateful acknowledgement of her zealous and successful efforts on behalf of the BAZAAR held in Covent Garden Theatre.
LONDON,
May, 1845.
KENZETT

UPF

THE ART-UNION.

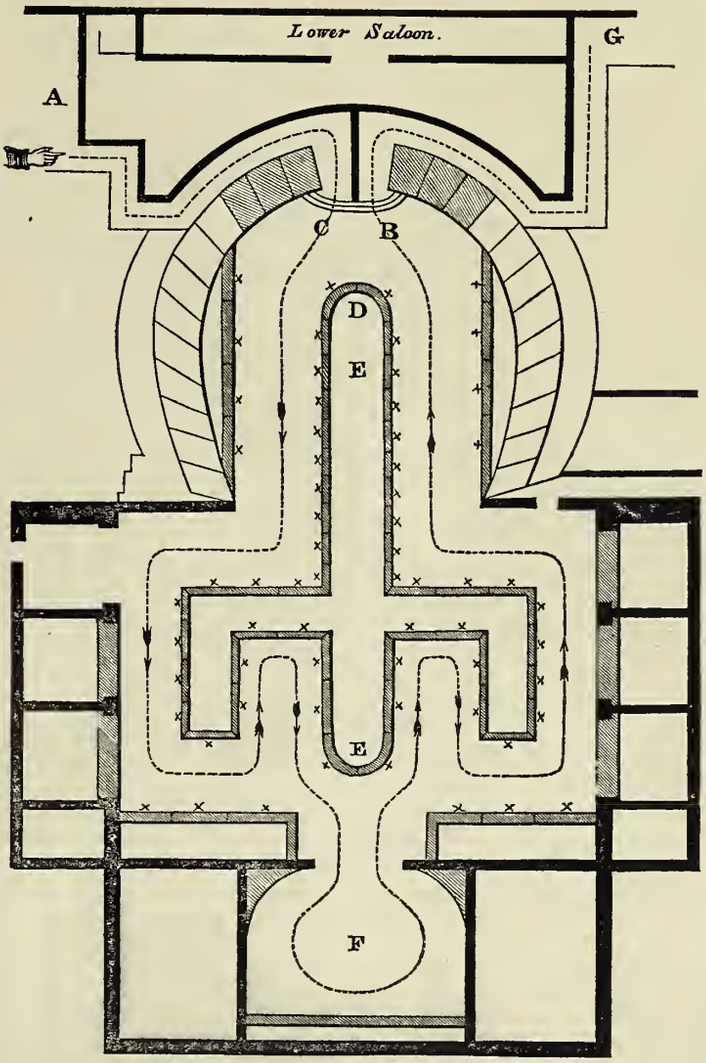
LONDON, JULY 1, 1845.

THE MERCANTILE VALUE OF THE FINE ARTS.

THE BAZAAR AT COVENT-GARDEN, AND EXPOSITION OF THE PRODUCTS OF BRITISH INDUSTRY.

The first attempt has been made to get up a great National Exposition of the products of British industry, to bring the various manufacturers of the country together that they may compare the progress that has been made in the application of Art to their several materials, and to show the importance of Design in enhancing the mercantile value of our staple commodities. This is so unmixed a good that we are not disposed to scrutinize too closely the motives in which it originated, or the object for which it was designed. With "the League" and its purposes we have nothing to do; whatever may be their character, they have in this instance effected a noble triumph for British skill, industry, and ingenuity, by affording to the public means of appreciating the superiority of manipulation, the increasing taste, and the rapid progress in high Art made by the British artisans. We should gladly have seen the same result produced by a body totally unconnected with any political or economic question; but our business as journalists is with results and not with causes: we must "take the goods the gods provide us," in the hope that the success obtained on the present occasion may lead to a more general, more splendid, and more truly National Exhibition at no very distant date. It was unfortunate for Art that this Exposition was connected with a Bazaar,—not merely because the ideas associated with a Bazaar are those of the luxurious products of laborious idleness—fancy work, screens, cushions, work-bags, purses, and similar nicknackeries,—but because many articles most illustrative of manufactures were sold as fast as they were displayed, and disappeared from the stalls before they could be examined by the artist. It was at first intended that three days should be devoted exclusively to the exhibition of manufactures; but this was soon found impossible, not merely from the anxiety of ladies to decorate their stalls according to their several tastes, and from their irrepressible anxiety to commence sales, but from the further fact that the contributions sent from various parts of the country were sufficient to fill the Bazaar eight times over; and it was thus physically impossible to display the articles save in succession, as the sale of one series afforded room for the exhibition of another. It was not indeed until the very close of the Bazaar that John Ridgway's magnificent specimens of British porcelain were unpacked for display: they came like the gorgeous hues of summer's evening clouds, and were even more transitory, for they were purchased as fast as they could be set out.

It is but justice to state this circumstance. Our readers must remember that we have to describe a scene which was perpetually varying and fluctuating—where that which we could have wished most permanent was, of necessity, the most evanescent, for the best goods were naturally the first sold. We must necessarily be guilty of many involuntary omissions in describing details which were in a state of perpetual transition, and which the crowd frequently prevented us from approaching until the most characteristic features were effaced. Under such circumstances no perfect description can be expected; even a dry catalogue of the articles would occupy a goodly volume, in which Aristotle himself could scarcely have introduced an intelligible principle of classification.



We have given an engraved plan of the Theatre as it was laid out for the Bazaar, and we have added a list of the stalls as they were originally allocated to the different towns. We need only say that the numbering commenced at the box on the right hand of the entrance, and went regularly round the Hall. Several changes were made in the stalls during the progress of the proceedings, of which we shall take notice in the course of our description. It may, perhaps, be necessary, for the information of those who had not an opportunity of visiting the Bazaar, to mention that the pit was boarded over on a level with the stage.*

A general description of the arrangements, at the time when they may be considered as most complete, will fitly prepare us for entering into an examination of those articles of manufacture which most aptly illustrate the mercantile value of the Fine Arts. Visitors entered under the portico in Bow-street, and ascended the grand staircase to the Shakspere-hall. The sides of this staircase were hung with carpets and tapestry, and on the steps stood a mahogany boat, copper fastened and French polished, adapted either for a four-oared skiff or two-oared gig. The rollocks were of brass, and were equally remarkable for the ingenuity of their construction and the beauty of their execution. On the top of the stairs stood a case containing an immense roll of tissue paper, a mile in length, which had been manufactured from the old ropes of an abandoned coalpit. Of the articles displayed on the staircase the most remarkable were the Glasgow prize carpet, to which we shall advert hereafter; and a piece of tapestry, copied from Rubens's celebrated picture of 'The Taking Down from the Cross;' this tapestry was effectively executed for display in a church or some other large edifice; but the staircase brought spectators too close to allow of the whole being taken in at a glance. And we may here notice that an error of the very contrary kind occurred in the placing of a piece of needlework, copied from a painting by Landseer, 'The Return from Hawking;' it was hung in a bad light near the Islington stall, and it was not until the Bazaar

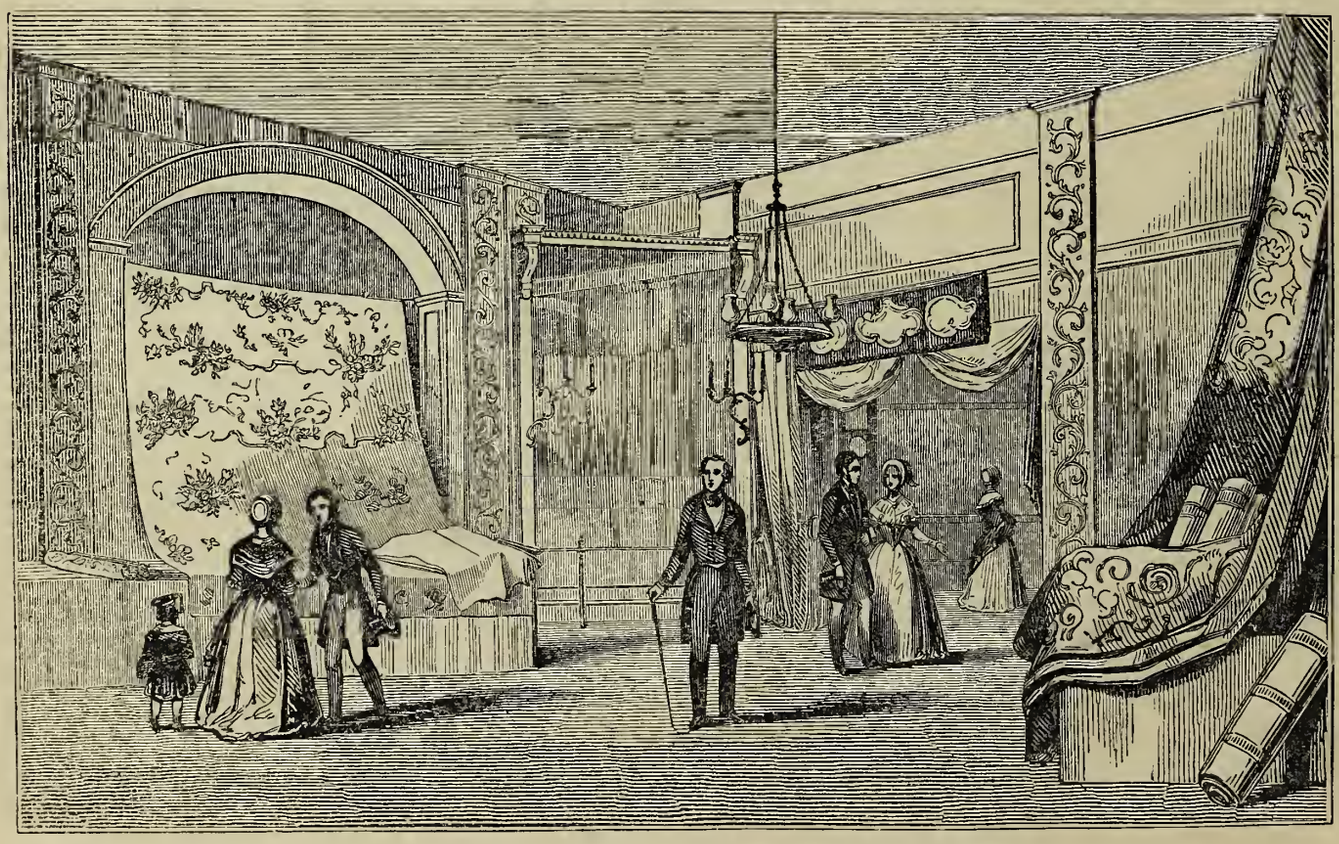
* The following will explain the view of the Theatre, as arranged for the Bazaar.—A, Shakspere Gallery; the hand indicates the entrance, and the dotted line points out the direction in which visitors passed round the hall. B, door of exit. C, door of entrance. D, barrier of division to prevent the entering crowd from mingling with the departing crowd. E E, central stalls. F, refreshment-room. The boxes and the square recesses marked with heavy black lines were the most important stalls. G, the lobby leading to the lower saloon. The stalls were arranged as follows:—1, Northampton; 2, 3, 4, Rochdale; 5, Halifax; 6, Leeds; 7, 8, Bradford; 9, Peckham; 10, Islington; 11, City; 12, Kensington; 13, Camden Town; 14, 15, 16, 17, 18, 19, Manchester; 20, Scotland; 21, Dundee; 22, Edinburgh; 23, Glasgow; 24, Paisley; 25, Shetland; 26, Dunstable; 27, Luton; 28, Bolton; 29, Stockport; 30, Swansea; 31, Carlisle; 32, York, &c.; 33, Stockton; 34, Hull, &c.; 35, 36, Bristol; 37, 38, Newcastle; 39, 40, 41, Huddersfield; 42, Barnsley; 43, Wakefield; 44, Bloomsbury; 45, Kentish Town; 46, Sussex; 47, Norwood; 48, Pentonville; 49, Hoxton; 50, Savoy; 51, 52, 53, Sheffield; 54, Gloucester; 55, Norwich; 56, Exeter; 57, Dudley; 58, Warrington; 59, Lancaster and Preston; 60, 61, Liverpool; 62, Staleybridge; 63, Ashton; 64, 65, Bury; 66, Blackburn; 67, 68, Nottingham; 69, 70, Leicester; 71, Coventry; 72, Derby; 73, 74, Birmingham; 75, Wolverhampton; 76, Scotland; 77, Colebrookdale; 78, Confectionary; 79, Books; Lower Saloon—Sheffield, Porcelain, Colebrookdale; Upper Saloon—Machinery.

had closed that we had an opportunity of examining it attentively. We found it worthy of being compared with the best efforts of the late Miss Linwood; we were informed that it contained no less than seven hundred and fifty thousand stitches in tent stitch; and this we can readily believe, for the most minute shades of colouring were preserved with perfect accuracy.

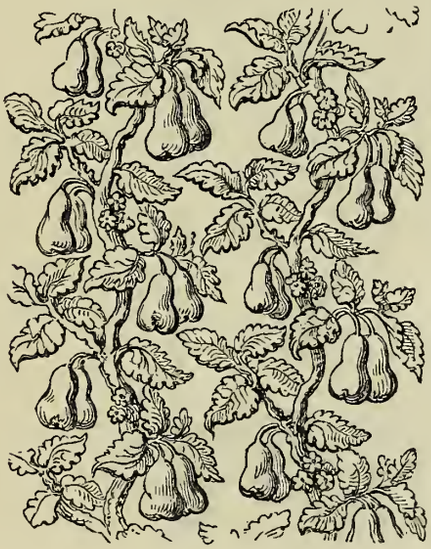
The Shakspere-hall was almost wholly devoted to the display of textile fabrics: printed carpetings from Messrs. Parritt and Grundy, of Bury; damasked table-cloths, from the Messrs. Dewar, of Dunfermline; furniture cottons, velvets, and lainés, with an immense stock of the varied products of Manchester, for ladies' dresses and gentlemen's waistcoats. An immense mirror of unusual dimensions occupied one corner of the saloon; and in front of it stood a pony-chaise, uniting in an unrivalled degree the attributes of lightness, convenience, and safety.

Among the articles displayed in this saloon there were two which peculiarly attracted notice from their novelty and beauty: the printed nets for ladies' dresses, contributed by Mr. Hertz, of Manchester; and the damasked horsehair for covering chairs, sent to the Bazaar by Mr. Webb, of Winchester. The printed nets are the lightest and most airy dresses that have been produced, and quite realize the old historian's description of Egyptian gauze, which he compares to woven air. The designs printed on them were of various degrees of merit, and all tended to illustrate the importance of a principle which we have often advocated, that there must always be present to the mind of the designer the nature of the material on which his pattern is to appear. Now, an ingenious and complicated pattern, displaying great artistic skill in its minute details, would be quite thrown away on net, which, from the looseness of its texture, cannot exhibit details with sufficient accuracy; and which, from its wavy floating in folds when worn, prevents the possibility of examining a complicated design. The most effective patterns were those which united boldness of execution with simplicity of conception; delicate shadings were feeble even in the piece, and fine tracery was all but thrown away. On the other hand, wherever there were firmness and decision in the pattern, and when the artist trusted for his effects to a few striking and simple elements of construction, the net was not inferior to any other article for the manifestation of skill and ingenuity.

It is only justice to add that these dresses when made up are far more effective than would be believed from a mere examination of them in the piece; they hang in very graceful folds, and from their extreme lightness seem to float round the



person, irresistibly reminding classical scholars of the filmy vapours which the poet describes as the clothing of the daughters of ocean. The effect of these dresses when worn over white satin is peculiarly rich and graceful: the pattern seems to float over the light reflected from beneath; and this effect is of course most perfect when the pattern is so simple as to allow its elements to be comprehended at a glance. We have had an opportunity of seeing a flower-pattern of net thus worn over satin; and we could compare the effect to nothing but flowers floating over a tranquil lake, in the dubious light of a crescent moon. We feel ourselves bound to make this statement, because when first we examined the material in the piece we did not believe that it would be effective as dress, and were with difficulty induced to try the experiment. We have engraved a very effective pattern of one of these printed nets, not because it was the best, but because it is particularly appropriate to a purpose for which this material is admirably suited, though we know not whether it has ever been so applied,—we mean summer curtains.



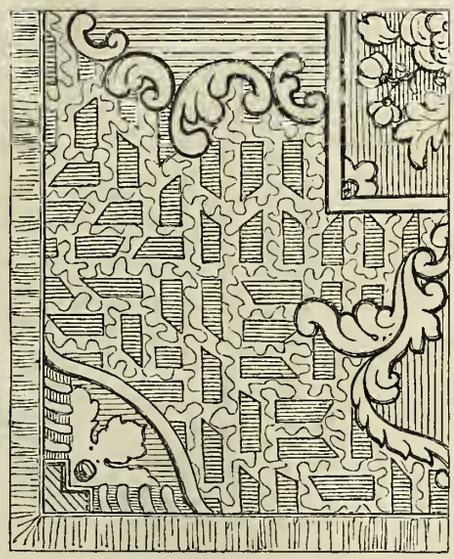
We have tried these nets suspended as curtains, and though, at first, they were rather stiff in their folds, we found that after a short period of suspension they hung in graceful draperies.

The damasked horsehair for chairs exhibits the application of artistic design to a material which few would have believed capable of displaying it so effectively. The patterns were those which belong to the other species of damask; but we noticed some which, though not original in their element, exhibited new and clever combinations. There were varieties of colour as well as of design; and we really think that a Harlequin set of these chair covers, judiciously selected, would form most effective furniture in a dining-room or breakfast-parlour. It is not the least recommendation of these chair-covers that they are cheap: they will aid in bringing taste within the daily range of observation, and exhibiting the arts of decorative design in articles of constant use. Let us add that such productions are evidences of the necessity of having National Expositions of industrial products periodically; when taste and skill are exhibited in a material apparently so unmanageable as horsehair, other artisans who work on more plastic substances will be induced to make similar efforts of ingenuity for the development of beauty in harmonious combination with utility. We have not engraved any of these chair-covers, because there was no striking novelty in the designs of their damasking; but as these articles are likely to come into very general use, when their merits become known, we hope to have an opportunity of returning to the subject at no very distant date. The material is pregnant with rich capabilities.

The patterns of the printed druggets which we have copied will lose much of their effect from the absence of colour, without which the designs necessarily appear a little meagre; still they have sufficient artistic merit to render them worthy of notice. The floral design is very beautiful; the curve of the leaf is equally natural and graceful; while the harmonious colouring of the flowers brings out the design with rich effect.

The stripes on this rug are very brilliant in their contrast with the grounding, reminding us of some of the specimens of *marqueterie* exhibited at the Parisian Exhibition, but surpassing them in effect, because wool is more susceptible of richness of hue than any kind of timber.

The second cut is part of a handsome hearth-rug, in which the design is arabesque in character, with a slight intermixture of European taste. The combination is novel, and is very well brought out by the colouring and shading.



From the Shakspere saloon visitors passed into the box lobby; and on the left side was displayed an assemblage which, though of little value artistically considered, is too interesting to humanity to be passed over. We allude to an immense collection of plain beds and bed-clothes, purchased by the benevolent manufacturers of Manchester for the use of the field-labourers of Dorsetshire, whose situation, as described in the Government Reports, is but too well calculated to awaken generous sympathies. Passing from the lobby into the passage at the rear of the dress circle of boxes, visitors passed on their left a collection of small models and natural curiosities. Among the former we noticed a model of the triumphal arch erected on the occasion of her Majesty's visit to Dundee; models of the Eddystone Lighthouse, and Plymouth Breakwater; and a splendid model of an Indian well, surrounded by the various castes of the Hindús in appropriate costumes, contributed by Captain Cogan.

Hitherto we have been only in the vestibule, but we now turn through what had been the centre box of the dress circle into the GRAND HALL OF THE BAZAAR. The wondrous view had all the effect of enchantment; it seemed as if Aladdin's palace had been called into existence by the spell of the magician. A richly-decorated and transparent roof, through which flowed a mellowed light on groined arches of what seemed the most elaborately carved oak; long vistas of pillars extending to a distance which imagination more than doubled; an immense stained window, glowing with all the gorgeous colouring of the wondrous glassworkers of old; heraldic devices with their pompous blazoning profusely spread around,—made an illusion so complete that we could scarcely convince ourselves that we gazed upon pasteboard and painted calico. Verily Mr. Grieve, under whose superintendence it was produced, seemed to possess powers equal to those of "the wonderful lamp." One incongruity, though it scarcely amounted to a defect, must be noticed: Chinese lanterns were not very appropriate decorations in a Gothic Hall: we could have wished for a style of lights more in harmony with the general character of the edifice.

We copy from "Jerrold's Magazine" a graphic description of the animate and inanimate furniture of the Hall:—

"Long rows of tables extend away into the dim distance—two in the centre and one on either side. They are piled with rich merchandise, curiosities, miracles of Art, wonders of Nature. They comprehend the treasures of the warehouse and the museum. Rich stuffs and drapery arise from the walls, and the eye travels over seemingly never-ending masses of costly articles of every variety; for ornament, for use; for the boudoir, for the wardrobe; toys to please the eye, to minister to the very wantonness of luxury; things of necessity not so pretty, but much more useful; holiday bravery and every-day apparel; a sort of huge collection, not of one, but of all classes of social objects; of furniture for our homes, garments for ourselves, and ornaments for both; things to make us comfortable and make us gay; a never-ending, still beginning, panorama of the products of the labour of every artisan; the staples of every district; the wares of every factory; the goods of every shop!"

We must descend to more minute particulars. It is not our purpose to notice any of the luxurious specimens of fancy-work which were displayed around the Hall in multitudinous confusion. Our attention must be confined to manufactures; and from this category we are to exclude the embroidered chairs, sofas, and cushions worked by fair hands, and, in most instances, not less creditable to the taste than to the liberality of the contributors.

The plan of the theatre given at the commencement of this article will be sufficient guide to the description of the stalls. The box at the right hand of the door of entrance exhibited the boots and shoes which form the staple manufacture of NORTHAMPTON, and which Sheridan wished to see trod upon by all mankind. The specimens displayed might have rendered Crispin proud of the craft that has chosen him for its patron saint; in point of taste they were equal to anything of the kind exhibited at the Parisian Exhibition, while in excellence of finish they were far superior.

The two next boxes were assigned to the very miscellaneous contributions from ROCHDALE, forming the richest fancy display in the Bazaar. We must attend only to the manufactures, and notice the calicoes contributed by the Messrs. WHITEHEAD, of RAWTENSTALL, and Mr. BUNN, of BACUP, which were the most perfect specimens of plain weaving we have ever seen turned out of the loom. The sheetings fitly competed with those of Bolton in the opposite stall, and were distinguished by an even closeness of texture and a softness to the touch rarely found in plain calicoes. The flannels, for which Rochdale has long been celebrated, were of various degrees of fineness; those we had an opportunity of examining bore the names of ASHWORTH and ARCHER; they were of a most excellent quality, and not inferior in fineness to those of Wales. There was a manufactured article on this stall new to us; it is called Poncho Cloth; we were informed that it is manufactured in TODMORDEN, chiefly for export to the Greek islands, but that it is also used in England for table-covers—a purpose to which it appears admirably suited.

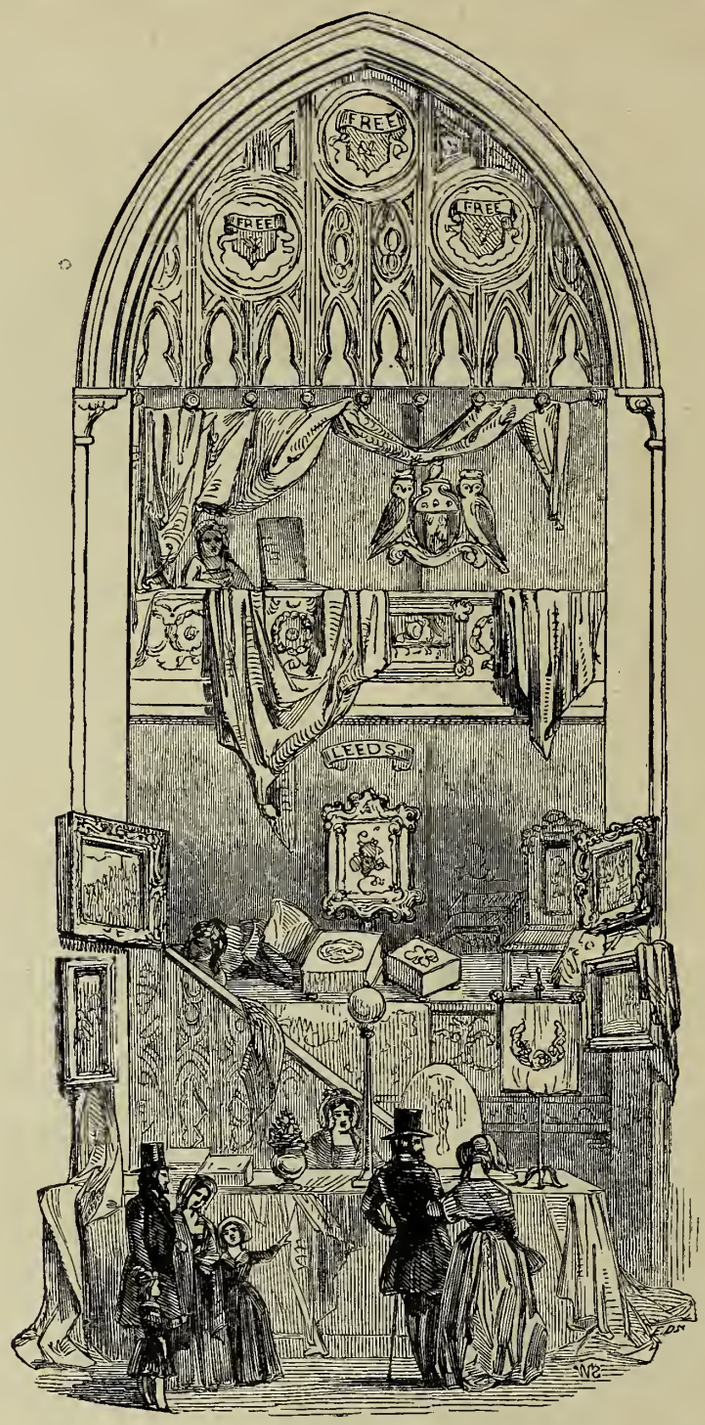
The stall assigned to HALIFAX, being the first of those erected between the pillars, was particularly rich in carpets and woollen goods of the gayest hues and most fleecy texture. Some of the car-

pets suspended as tapestry from the upper boxes were fine specimens of artistic design and harmonious blending of colours. There were also some good printed druggets; but it was not easy to investigate them, for those who had them in charge had no notion of persons examining their goods who were not disposed to make purchases. In this instance we may probably be blamed for passing over with slight notice, and even without mention, several manufactures which have great value and interest; but we must plead in excuse that we applied for a list and patterns of the most characteristic articles, that both were promised, and that neither ever came to hand.

Among the articles contributed to the HALIFAX STALL, copies of the "Queen's apron," wrought in the finest alpaca wool, excited most attention. The original was wrought from the fleece of a favourite alpaca belonging to the Queen, and was presented to her Majesty by Messrs. T. GREGORY and BROTHERS, of SHELF, in the parish of Halifax; and thirty copies of it were sent to the Bazaar. The design was equally appropriate and graceful; the execution was one of the most magnificent specimens we have seen of the powers of the Jacquard loom. In the centre of the apron appeared the royal crown, illumined by the rays of the sun, and surrounded by a national wreath of the rose, thistle, and shamrock, very gracefully disposed and tastefully arranged. The side borders were composed of floral devices, and at the bottom appeared the royal arms, with a figure of Britannia on each side. Through the kindness of the manufacturer we are enabled to give an engraving of this very beautiful production. All sent to the Bazaar were rapidly sold, but on application to Messrs. Gregory, a copy of the apron was immediately forwarded for the use of our artist.* Several carpets and rugs, wrought by a patent process, were contributed by Messrs. CROSSLEY and SONS. In richness of colour and elegance of design they were equal to anything we have ever seen either in England or France. Experience alone can prove durability of texture; but, so far as we were able to examine and test the articles, we believe that they will be found rather superior in wear to the general average of carpetings. The damasks and dresses contributed by Messrs. AKROYD and Co. were exquisite in texture, design, and colour; but their popularity was so great, and their sale so rapid, as to render a minute examination of them physically impossible. The artists of Halifax sent some pretty pictures, which the purpose of this article prevents us from noticing; but we must not forget to mention twenty fine Yorkshire hams, which we would have been very glad to illustrate with *cuts*.

We cannot refer to this subject without adding that the arts of design, and even the processes of manufacture, in this country would be greatly advanced, if manufacturers sent copies of their productions to leading periodicals, as authors do their books, and engravers their prints. In no other way can the principles of design be so efficiently made the theme of public discussion; and, until these principles are commonly canvassed and generally appreciated, we cannot look for that advance in public taste which will lead to the remuneration of all the outlay necessary for artistic production, and the abandonment of fashionable monstrosities. Were such a custom adopted, manufacturers would find themselves in possession of a most cheap and efficient system of advertising, while proprietors of periodicals would be encouraged to meet the heavy expenses of wood-engraving—expenses which in very few instances would be compensated by the value of the articles received. We make these observations with no special reference to the Bazaar; but we could not avoid remarking the difference between the anxiety displayed at Paris to facilitate the draughtsman and the describer's labours, when it was known that we were preparing an account of the Exposition, and the little interest which some of those to whom we applied seemed to take in the subject.

LEEDS occupied the stall next Halifax; this ancient metropolis of the woollen manufacture, long regarded as the great staple of British industry, was worthily represented in all its branches of production. From the upper boxes hung carpets, hearthrugs, and printed woollens gracefully arranged in festoons; the boxes in the rear of the stalls were filled with various kinds of cloths and woollen goods; while the front, as seen in the engraving, displayed a rich variety of fancy articles, intermingled with packets of thread, sets of coloured



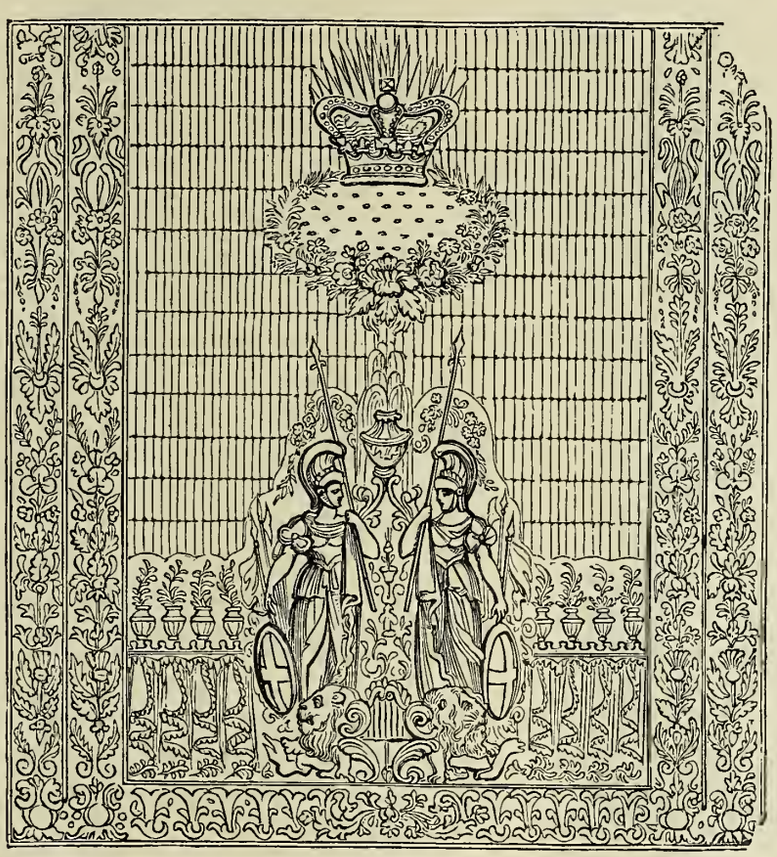
worsted, and the various articles of furniture for the work-table. The pictorial effect of this stall, when seen from the opposite side of the Hall, was equally novel and striking; and it has been very faithfully rendered by the artist.

We trust that it will not be deemed an invidious distinction, if we state that the BRADFORD STALL was to us the most interesting in the entire Hall, and this for a reason that made it least attractive to casual visitors—that it did not contain a single fancy article, but was entirely devoted to manufactures.

A few years ago the worsted manufactures in Bradford, Halifax, Huddersfield, and other parts of the West Riding of Yorkshire were in a low and sinking condition. Our English merinos were so decidedly inferior to the French in texture and in colour, that they had but a trifling sale in the home market, and had no recommendation but cheapness in foreign marts. Artistic design at this period was unthought of: there were practical difficulties in the application of the Jacquard loom to pure worsted goods, and the adoption of a more stiff and cordlike material for warps was rendered difficult by the want of means of communication between the cotton and woollen districts. The opening of the Manchester and Leeds Railway led to a union between the two great branches of staple production in the north of England; Lancashire yarns of doubled cotton supplied warps with the strength of whipcord, and Yorkshire worsteds gave wefts with the fleecy softness of wool and the brilliancy of silk. In consequence of the impulse thus given, many new varieties of

* To prevent any separation of a class of subjects, we give this cut in connexion with the alpacas displayed at the Bradford stall.

material and texture were brought into the market, which at once acquired popularity, not merely from their novelty, but from their beauty, their brilliancy, and their durability. The Jacquard engine began to be used extensively, and a taste for design spread so rapidly that we do not hesitate to say, that the productions of Lyons do not surpass, either in artistic composition or mechanical development of pattern, several pieces of the Bradford goods which were exhibited at the Bazaar. The Queen's apron, exhibited, as we have said, at the Halifax stall, shows how admirably calculated this new material has proved for the effective display of design.



We give also the appended copy of the alpaca —taken at random. The pattern is not remarkable, but it was highly effective in the piece.

The alpaca wool superadds to the softness of the finest fleece the gloss and brilliancy of satin. It was our purpose to enter at some length into the history of this new and beautiful material, but our limits render it impossible. We shall, however, take an early opportunity of visiting the West Riding for the purpose of examining its new varieties of the worsted manufactures and their artistic capabilities, which the contributions sent to the Bazaar from Messrs. Milligan, Forbes, and Co., Mr. Titus Salt, Mr. Clark, and others fully show to be of the very highest order.

Narrow as our limits are, we must notice the magnificent merinos of Australian wool forming part of the splendid contribution sent by Messrs. Milligan, Forbes, and Co., which both in texture and colour exceeded anything that has yet been produced in the looms of France. We were particularly pleased with a dove-colour and a bronze merino, which we believe could not be surpassed in any part of the world.

The Huddersfield Stall occupied the lower part of one of the projecting wings of the stall on the right of the stage as viewed from the entrance, and was very rich in the manufactures of that spirited and thriving town. We were particularly struck with the novel designs on some beautiful table-covers; but unfortunately our admiration was shared by a crowd of competing customers, and before we could find our artist to select one to be copied for this notice, all had been sold and removed. We the less regret this as, we repeat, our purpose is, ere long, to illustrate the mercantile value of the Fine Arts by a tour through the manufacturing districts of Lancashire and the West Riding of Yorkshire; for the goods exhibited at this Bazaar have shown us that there is a high appreciation of the principles of artistic design diffused among the operatives of the West Riding of Yorkshire, which only requires to be concentrated and systematically directed, to make the tasteful productions of the English loom as generally and deservedly esteemed for their beauty of colour and harmony of design as the best productions of the Continent.

The right-hand side of the stage was occupied by the door leading to the committee-rooms and other offices connected with the administration of the Bazaar; and by two stalls in recesses, illuminated from behind by transparencies representing Gothic windows of stained glass: these, with three stalls in the right centre of the stage, extending from the wall to the entrance into the refreshment-stall, were assigned to the contributions from London and the metropolitan districts. These were mostly fancy-work, or objects of taste and *vertù*. A view of the last of these stalls will give the reader a general idea of their effect. But some manufactured goods were also sold at these stalls; and we must particularly mention the printed shawls contributed by Mr. Swainland, of Crayford, which were sold as fast as they could be unpacked. The texture of these shawls is equal to the finest French Cashmere, and the colours are as gorgeous as any that have ever been imported from Asia. The designs were elaborately ornate, without being too complicated; and hence they exhibited with effect the tasteful harmony and blending of colours in the pattern. One of these designs we have copied below. for the purpose of showing how the subordinate elements of a pattern, however diversified and complicated, may be made to work out the dominant design without losing their own distinctness. Allowance must of course be made for the absence of colour, which would bring out this design with impressive vividness; but, even in plain outline, every artist will at once perceive that the pattern is highly meritorious in itself, and admirably suited to the material on which it is impressed.

Several very handsome ladies' dresses were sold at the Camden Stall, with a rapidity that prevented any examination of them. The design of one struck as both novel and effective: it was a striped pattern, but the stripes, instead of being uniform in their breadth, diminished as they receded from the centre point of view, producing the effect of a most graceful perspective.

One manufactured article exhibited at the Camden Stall (of which we give an engraving) is too interesting to lovers of the Fine Arts to be passed over without special notice. It was an ivory bust of Watt, the great improver of the steam-engine, copied from Chan-

trey's statue, and executed in ivory by the Cheverton process. This process, the invention of Mr. Benjamin Cheverton, of Camden-town, affords means of copying any bust or statue, on any reduced scale that may be desired, with the most perfect accuracy in the preservation of the lineaments and proportions. When we consider how much the diffusion of taste for Art depends on the multiplication of objects of Art, it is impossible to overrate the importance of this invention. We have seen several of the statuettes produced by this process, and in none did we miss any characteristic trait or peculiar beauty of the originals.

The contributions from Frome were sent to the Peckham Stall, and may to some extent be regarded as manufactured as well as fancy articles. They consisted of some of the finest cloth manufactured in Frome, worked in beautiful devices for chairs, stools, ottomans, table-covers, &c. Some watches from Clerkenwell were among the specimens of London manufacture; and at nearly all the stalls were vases of wax-flowers, ornamented timepieces, and specimens of jewellery, which it would be quite impossible to enumerate.

The large recess at the back of the stage was occupied on the right-hand side by the bookstall, which, however interesting in a literary point of view, had no artistic features requiring notice in such an article as the present. We may, however, notice that there were some beautiful specimens of ornamental binding sent by Mr. Westley; and that among the books were some written expressly for the Bazaar, particularly "Dawn Island," by Miss Martineau; and "The Broken Pitcher," translated from the German by Miss Martineau. It is also necessary to mention the "Free-Trade Songs," contributed by Miss Flower, and the Free-Trade Quadrilles, composed by Miss Novello; the titlepage of the latter was one of the most effective specimens of chromolithography that has yet been produced. One unique work remains to be noticed: it was a Book of Costumes, in two volumes, drawn by Mr. Smith, from original sources, with great skill, and coloured with the most careful accuracy. This valuable work had been submitted to her Majesty to select models for a *bal costumé;* and it contained manuscript memoranda in the Queen's handwriting, together with an original sketch in pencil by Prince Albert.

The lower end of the recess was occupied in its whole length by the refreshment-stall, and on this were displayed, in addition to other creature-comforts, a monster simnel-cake, contributed from Bury; and an immense wedding-cake, tastefully frosted and decorated, which was sent from Dundee.

The Barnsley Stall, which occupied the left-hand side of the recess, exhibited some very gratifying proofs of the great progress that has been made in the application of decorative design to articles of ordinary use. There were some very effective patterns in druggets, table-covers, and drills; some simple but effective patterns of drills suited for children's dresses met a ready sale, and deserved it, for they combined great beauty with remarkable cheapness.

We cannot quit the recess without saying a word about the Post-office, which occupied one of its corners; for though it had nothing to do with the artistic influences of the Bazaar, it was a leading feature in its general character. A variety of very clever and witty letters were prepared, and directed to any person who made application. The ladies who delivered the letters were conspicuous for their cleverness in repartee; and, though the jest was patent, everybody seemed so tickled with the joke that the space round the Post-office continued to be crowded until the very close of the Bazaar.

Returning from the recess into the great Hall of the Bazaar, and still keeping to the right, we had, at the opposite side of the stage from the London stalls, six large stalls, occupied by the contributions from Manchester, which claimed so large a space as the great metropolis of the manufacturing districts.

The Manchester Stalls were so numerous, so varied, and in such a constant state of transition, that we must reserve our description of them for the close of this article, and shall here only notice two of these stalls as they were fitted up, at the close of the Bazaar, for the display of the magnificent contributions of porcelain and pottery, sent to the Bazaar by Mr. John Ridgway. There were few parts of the Exhibition which exhibited such an amount of taste, artistic skill, dexterity of manipulation, and ingenious subservience of design to purpose, as these stalls. It would be worth while to undertake a pilgrimage to Shelton, to have the opportunity of seeing a similar display. Our artist has succeeded in giving a very effective sketch of the general effect of this stall; but those who had the good fortune to see the original will lament the possibility of superadding the iridean hues of these varied articles to their beautiful forms and proportions. The engraving appears on the succeeding page. We have selected some few of these articles for separate consideration, and regret that our restricted limits prevented us from taking more. The first to which we wish to draw attention is the only European copy of a Chinese vase which ever gave us unmixed satisfaction. While its colouring and decoration were perfectly oriental, its general outline had an almost feminine delicacy of contour, strikingly suggestive of Haydon's theory that the ideal archetype of the tall vase was taken from some model of female beauty. The curvilinear proportions were perfect without being obtrusive, an effect which sometimes results from too strict an adherence to geometric forms; and the flower painting was of a subdued and mellow tone, unlike the glaring hues which are too often exhibited on copies of oriental vases. The floral wreaths that formed a kind of border to the principal compart-

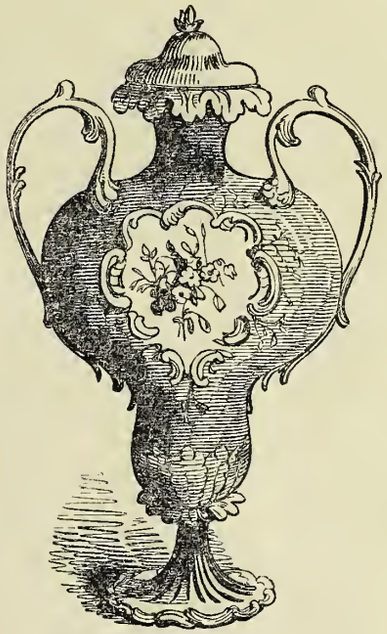
ment hung in natural festoons, and were equally graceful and effective.

An oblate vase, decorated with raised flowers of the most exquisite execution, attracted our notice, not so much from the brilliancy of its colours, though they were unsurpassed in brightness, as from the great merit of its ansation. We have rarely seen handles more skilfully managed: their curves are in perfect harmony with the principal curve, and are quite free from the jarring effect of saliency which the Etruscans themselves were not always successful in avoiding.

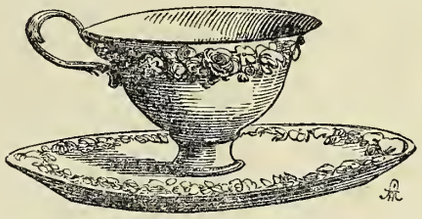
The curves of the vase which follows are much better managed than many others in the collection, and the transition very harmonious; but we do not approve of the figures of birds terminating the ansation. Such designs partake too much of the conceits that characterize the later and declining days of the Italian school, and formed part of the cargo of bad taste which

Catherine de Medicis brought into France, to add to the corruptions of the house of Valois.

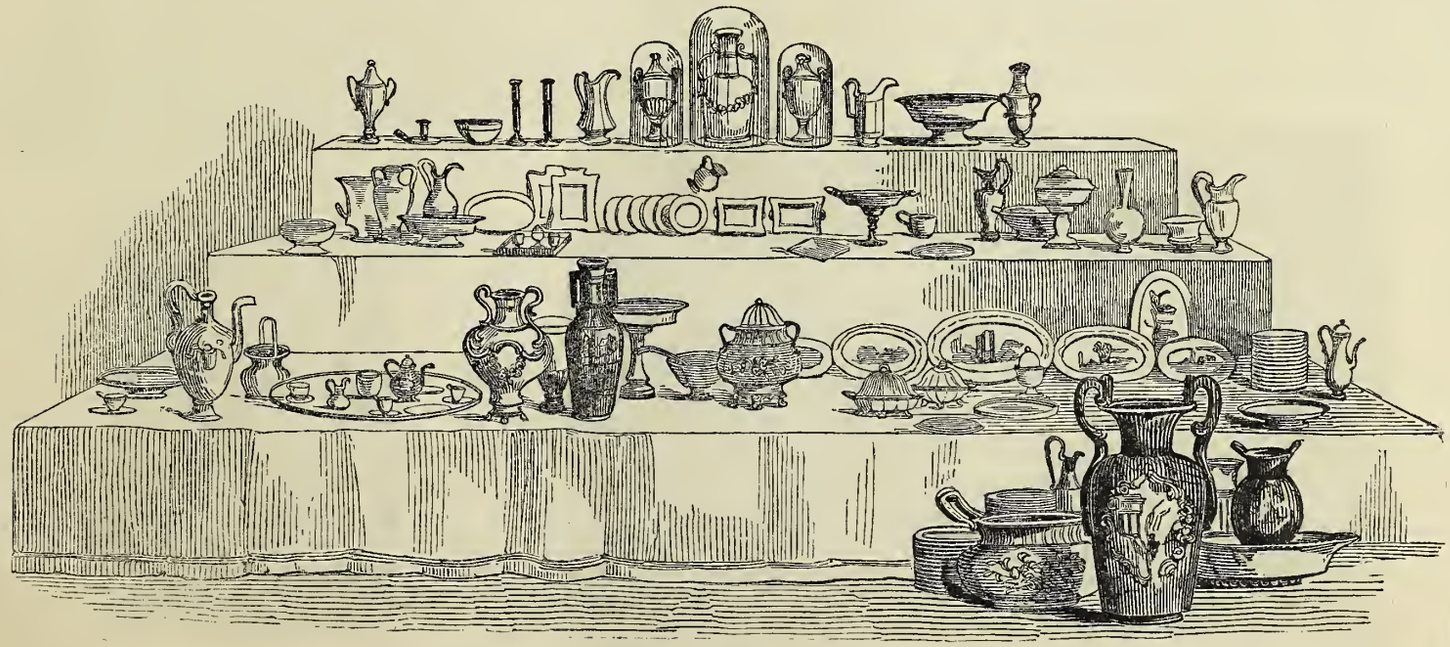
We also copy another vase, which is a good specimen of its peculiar style, that of Louis XIV., though the style itself is not one that we view with peculiar favour. The designer has very judiciously given to the general form more of a Florentine than a French character, and but for some of the details we should have supposed him indebted for his conception to the tasteful princes of the house of the Medicis, rather than to the luxurious Bourbons, whose gorgeous magnificence often led them to overload their main design with subsidiary ornament. In this design the harshness of the transition of curves has been cleverly met, though not effectively conquered.



The last article which we have space to notice



formed part of a breakfast service which was one of the most beautiful we have ever seen. The



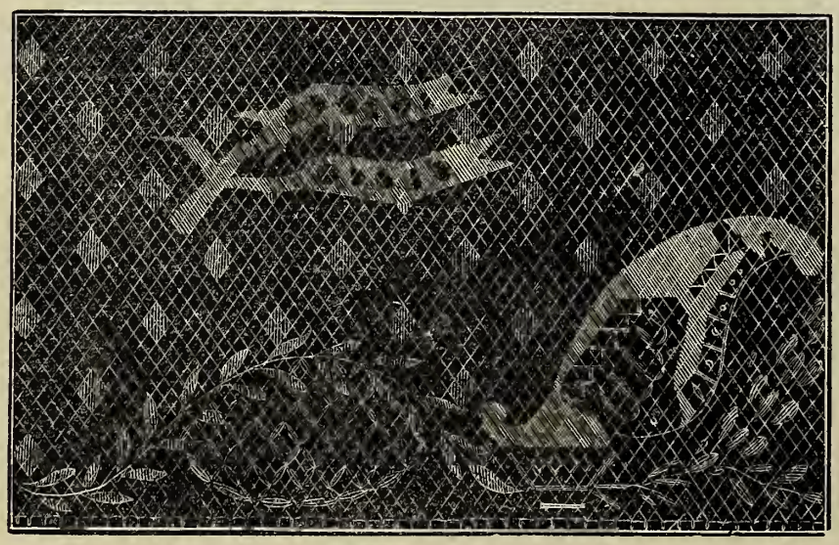
cup and saucer are exquisite specimens of graceful form combined with elaborate ornamentation. We have not been able to do the contributions of Mr. John Ridgway all the justice they deserve; but we can only say that the liberality of his contributions was more than surpassed by their brilliancy and their beauty. It is to be regretted that the jealousies of the retail dealers in London prevent the manufacturers of Staffordshire, Sheffield, Worcester, and other places from having general exhibitions or joint-stock showrooms in London, where the merits of their productions could be canvassed, criticised, and appreciated. We know that there are many practical difficulties in the way, but we believe that these may be overcome, and that the results would be not less profitable to the London dealers than they would be advantageous to the country manufacturers, and instructive to the public.

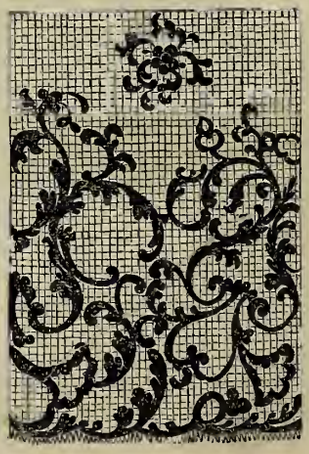
Passing now to the Scotch stalls, we must dwell upon one which had less attractions than most for the casual spectator, but which was full of interest to all who wish to examine the elements of the material prosperity of the country. DUNDEE exhibited linen of all degrees of fineness, from shirting to sackcloth, and some of the former had such exquisite texture that it might pass for lawn or cambric. We have never seen such choice specimens of close weaving as some of the Dundee linens, and we much regretted that a few were not reserved for the mere purpose of exposition. The contributions in canvas were equally varied and excellent; from the best sailcloth to the coarsest padding, every difference of texture was represented and illustrated. Materials for summer trousers were also displayed in abundance; and, though such articles afford little scope for the exercise of the arts of design, it must be remembered that neatness and dexterity in the manipulation of even the coarsest materials produce effects of order and regularity which are not the less influential because they steal into the mind almost unconsciously.

In excellence of design there were no articles which surpassed the damasks of DUNFERMLINE; and unhappily for us there were none which so rapidly disappeared. Two, however, which, on account of their great size, were displayed in the Shakspere-hall, will be seen in our engraving of that locality; and, even had those at the stall been allowed to remain, we should have found it incompatible with our limits to give engravings and descriptions of a tithe of those which we marked as worthy of our observation.

We have, however, been fortunate in obtaining for the use of our artist a splendid specimen of damasking in the Louis XIV. style, which we believe to be one of the finest ever produced in Great Britain. It was contributed by Mr. BIRREL of DUNFERMLINE, and, both in beauty of design and exquisite arrangement of texture, conferred credit on every person engaged in its production. Though the damasked pattern is shadowed rather than displayed, yet so effective is the workmanship that the mere shading is nearly as effective as distinct colouring.

Opposite to the Dunfermline stall was that of NOTTINGHAM, which was rich in the peculiar manufactures of that flourishing town. The laces were particularly rich and beautiful, and we copy two patterns of Jacquard bobbinet, which offer a very good illustration of the adaptation of design from one texture to another of a very different nature. The frame lace and the pillow lace are distinct in their nature, and the textures can never be mistaken for each other. Hence the necessity for the adaptation, traces of which are observable in these patterns. The designs have been borrowed from patterns of old lace, with such variations as





were necessary to suit the exigencies of modern manipulation. We have chosen these patterns not merely for their artistic merit, but for the illustration they afford of the powers of the Jacquard engine. The mercantile value of the Fine Arts to the operative is very powerfully illustrated in the Nottingham trade; for while the lacemakers and Jacquard workers, in whose productions taste is engaged, are among the best paid of British artisans, the stockingers, from whose trade the general use of boots has nearly banished every particle of taste, are reduced to a condition as low as that of the handloom weavers. We have added an engraving of a specimen of black lace, which, however, told better in the original texture than it does in the engraving.

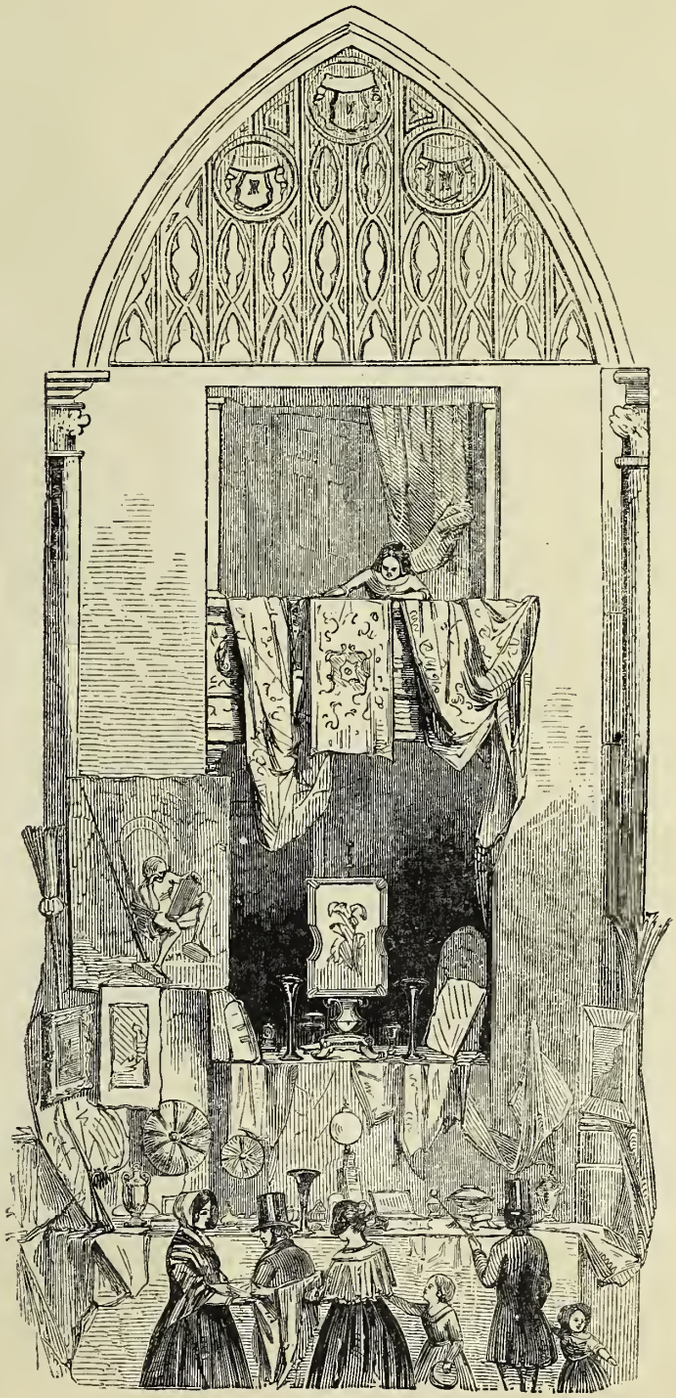
In the course of the Bazaar the Nottingham contributions were removed to one of the box stalls, which afforded a better opportunity for their display; and it was not until then that we had an opportunity of seeing what beautiful results might be obtained if ever the revolving cycle of fashion should call for the application of taste in design to the manufacture of stockings. We give an engraving of one of the ornamented stockings which were exhibited at this stall, and we need not commend the beauty of the design, which was executed as perfectly as it was conceived.

So rapidly were the Dunfermline goods sold that the stall was soon cleared out, and possession

of it was then taken by the contributors from Newcastle-on-Tyne. It was under the latter dynasty when the accompanying sketch was taken of it by our artist, who was anxious to show the effect of the stage-boxes in connexion with a stall.

The contributions from Newcastle were very varied, but for our purpose it will be sufficient to notice the opaque glass, the manufacture of which we believe to be unique. It resembles the finest porphyry, and is not so brittle as vitreous substances usually are. We saw, during the meeting of the British Association at Birmingham, a table of this glass manufactured for the late Earl of Durham, which combined the colours of the richest porphyry with the brilliancy of a pellucid gem. Since then we have been much surprised at not more frequently meeting with so ornamental a material, and one so admirably suited to exhibiting form in vases and chimney ornaments.

Paisley, on the first days of the Bazaar, made a gorgeous exhibition of its shawls, each of which seemed worthy of a royal wearer. It would be impossible to give even a remote idea of their exquisite beauty and brilliancy of pattern without the aid of colour; and, even with such aid, we should still lose the effect of the rich and soft texture. One shawl of delicate amber ground was particularly pleasing: it was less covered with pattern than most others, and was for this very reason the more attractive and effective. There is a growing tendency in the manufacturers of these shawls to make the borders disproportionately large, and consequently a little too heavy. Now, when displayed in shops this defect escapes notice; but when the shawl is worn and forms the



folds of drapery, it takes away all meaning from the pattern. We saw but one shawl at the Bazaar fairly liable to the charge of this defect; and in this instance we must set against the infallibility of our judgment that this very shawl was one of the earliest sold.

Edinburgh occupied the stall next Paisley, and was very rich in fancy goods; but it had a very splendid display of manufactured articles, particularly Shetland shawls and embroidered scarfs. One contribution to this stall, exhibited in a different part of the Bazaar, rather puzzled the southern visitors; it was a pair of granite curling stones, silver-mounted, purchased by the contributions of some farmers from Falkirk. Scarcely less perplexing to us were some black candles made of bitumen gathered at Binny Craig, the effect of which when lighted we now regret not having tried. One article must be noticed from its associations of melancholy interest: Mr. Tuting sent a pair of slippers which had been worn by the lamented Princess Charlotte, and had been returned as patterns for another pair, with directions in her own handwriting. Nor must we omit to mention as a curiosity several pieces of fancy-work knitted for the occasion by a lady seventy years of age. Though we have passed over many beautiful contributions from younger fingers, we could not omit this pleasing example of zeal in a period of life when enthusiasm is generally supposed to fade into indifference.

The two next stalls were occupied by GLASGOW, and of one of them our artist has supplied a very accurate engraving. The display included specimens of all the manufactures of that thriving city, —muslins, balzorines, mousselines-de-laine, furniture calicoes, carpets, and a green earthenware for dessert services, a new branch of production recently established in Scotland. In general the Glasgow goods were more remarkable for excellence of texture and fabric than for any striking beauty or novelty of design. To this general description the carpets formed a striking exception; the carpets sent from Glasgow were incontestibly superior to any in the Bazaar. We have copied the design of the prize-carpet exhibited in the outer Hall, which was contributed to the Bazaar by the Anti-Monopoly Association of the young men of Glasgow, and we have no doubt that its purity and, at the same time, its richness will be admired by every man of taste. But no engraving can do justice to its gorgeous colouring, its close texture, and its luxurious softness. The sensation it gave to the tread was like that of elastic mountain-moss, in which the foot sinks to the instep and yet leaves no print behind. (The engraving of this will be found on the next page.)

Although not susceptible of graphic illustration, the Glasgow muslins deserve a longer notice than our limits will allow; the yarns that compose them are of an extraordinary degree of fineness, such as even the flexible and delicate fingers of the Hindús would fail to rival, and which could only be produced by those wondrous fingers of brass and steel which the genius of Arkwright and Crompton has placed at the service of English operatives. Mr. BAZLEY, of Manchester, exhibited in another part of the Bazaar specimens of the results of the various processes through which cotton wool must pass in fine spinning, beginning with a pod of cotton actually grown in Manchester, and ending with the finest yarn fit for the manufacture of muslin, gauze, or lace. This shows how the prosperity of one manufacturing district is intimately blended with that of another: most of the cotton yarn from which the muslins of Glasgow are woven is spun in Lancashire, and when shuttles cease to fly in the west of Scotland, spindles must cease to turn in the north of England; whilst any increased demands for the productions of the Glasgow looms must lead to a proportionate expansion of industry in the spinning districts. As a mart of industry, Glasgow may be considered the Scotch rival of Manchester; but the emulation between the two emporiums can never degenerate into jealousy, because community of interest renders each dependent for progress upon the prosperity of the other.

The stall for the productions of the remote ORKNEY and SHETLAND ISLANDS, placed "far amid the melancholy main," consisted chiefly of their knitted hosiery, worked in smoky cabins in long winter nights, on those bleak specks of barren rock and savage moor which dot the wild northern seas beyond Cape Wrath. These fabrics, though warm and fleecy, were of the most delicate workmanship; the texture was congenial to the bleak northern clime, but the designs were replete with brilliancy and beauty. It was curious to find amid these productions of a cold and inhospitable clime, several luxurious articles from the sunny East, collected by Mr. and Mrs. Anderson during an Oriental tour. We particularly noticed a beautifully embroidered scarf, such as is worn by the young ladies of Egypt as a nuptial veil. It was made by Arab girls of the Protestant Missionary School, at Grand Cairo, conducted by Mr. and Mrs. Lieder. We were curious to inquire how the fishermen of the remote Shetlands were interested in any metropolitan movement; and the answer we received forcibly recalled to us, by contrast, Roderick Dhu's defence of freebooting in the Lowlands:—

> "Ask we the barren hills we tread
> For fatten'd steer or household bread;
> Ask we for food those shingles dry,
> And well the mountains might reply—
> 'To you, as to your sires of yore,
> Belong the target and claymore;
> We give you shelter in our breast,
> Your own good blades must win the rest.'"

We were informed that the barren rocks of Shetland can neither support cattle nor grow corn, but that the seas which surround them abound with fish, which the hardy islanders catch and cure, and which they would exchange for corn in southern and sunny climes, where a fish diet forms part of religious observance, only for the prohibitory and restrictive laws which keep fish from the Spaniard and corn from the Shetlander. A woodcut was exhibited at the stall, designed to afford a graphic representation of the state of

things we have attempted to describe; and a copy of it is now before us. It is headed, "The Shetland Arms." On the escutcheon appear, on a rock in the sea, a half-starved-looking fisherman, his wife, and some children of equally wretched and hungry appearance. The fisherman is in the attitude of presenting a fish towards a figure which appears approaching from the opposite side on the prow of a vessel, holding towards the fisherman a loaf of bread. Between the two appears a demoniacal-looking figure in the attitude of preventing the exchange of the fish for the bread, exhibiting in each hand a scroll—one labelled "Monopoly," the other "Corn Law." Motto, "Starvation of the many for the luxury of the few." This cut illustrates the oppressive operation of the Corn Law on the poor Shetlanders, in preventing them from exchanging their staple commodity, cured fish, with the Spaniards and others for bread, which the islands cannot produce. A very interesting pamphlet, describing in simple and touching language the sufferings which the poor Shetlanders endure in consequence of being prevented from exchanging their fish for bread, was sold at the stall. Reading it, as we did, surrounded by proofs of the industry and ingenuity of these hardy and spirited islanders, we felt that, whatever may be the decision on the general question, a strong, though perhaps an exceptional, case had been established in their favour.

We trust that the spirit of these observations will not be misunderstood: they are dictated by sympathy with the islanders, not with party; and we hope that no one will blame us for forgetting politics when the interests of humanity are concerned.

In consequence of the large contributions received from Clackmannanshire, including the towns of Alloa, Keillersbrae, Alva, Tillicoultry, Galashiels, &c., the stall originally allotted to Dunstable was assigned to the CLACKMANNANSHIRE display of tartans, shawls, and tweeds. These articles were of the most exquisite texture: they could be twisted into every conceivable shape and form without retaining the slightest trace of crease or fold, and when suspended they fell naturally into the most graceful forms of varying drapery. The tartans and shawls were equally novel in design and tasteful in execution, proving that, by attention to the harmonious blending of colour, the simple style of chequering is susceptible of an almost infinite number of variations, all of which may be beautiful and effective, and yet all dissimilar. It should be mentioned, as a proof of the public spirit of the contributors, that the patterns were designed for the autumnal season, and that they have risked the danger of having them imitated and pirated by prematurely displaying them at the Bazaar. Nor must we omit the patriotic sacrifice made by the gentlemen attending this and the other Scotch stalls: with them time is money; and from the tact, talent, and skill which they exhibit as salesmen, the value of their services cannot be estimated by comparison with any amount of pecuniary contribution. In fact, so energetic were the gentlemen who superintended the Clackmannanshire stall that their goods were quite exhausted in three or four days, and this part of the Bazaar would have exhibited "a beggarly account of empty boxes," had not the place of the tartans been supplied by fancy articles. We were glad to find that these variegated tartans sold so rapidly, not merely because their success afforded a gratifying proof of the reward which the successful production of utility combined with beauty is sure to find in public appreciation, but also because the articles themselves have a tendency to suggest important reflections and to direct attention to the progress of civilization. Douglas Jerrold well remarks:—

"Gala-water is a classic brook; the ancient minstrels sung of its 'braw, braw lads.' In olden times the moss-trooper, reeking from the foray, plunged his panting horse through its gurgling rapids. Now there are mills upon the banks, where feudal strongholds stood, and their inhabitants are Free-Traders, not free-booters. The times of modern reality are far better than those of ancient romance."

The last of the stalls situated in the boxes was that of LUTON, at the corner of the lobby leading to the lower saloon; it was devoted to the sale of straw bonnets and fancy articles.

We have already stated that our object in this article is mainly to illustrate the mercantile value of the Fine Arts, by showing the successful application of the art of design to raising the character and, consequently, the value of manufactured goods. For this reason we have been compelled, very much against our will, to pass over many elaborate pieces of fancy work—elaborated by delicate fingers, and bearing impressive testimony to the exquisite refinement of taste characteristic of the ladies of England. Compulsory adherence to this necessary rule forces us to be more brief than we could wish in our notice of the stalls which occupied the centre of the hall. We shall only notice those which exhibited characteristic manufactures. The towns of Lancashire may be considered as represented in all their staple productions by Manchester; at least, we remember nothing else requiring mention save the sheetings of BOLTON, and the quiltings of BLACKBURN. Yorkshire may be considered as fully illustrated for all practical purposes by what we have said of Bradford, Leeds, Halifax, and Huddersfield.

The seaport towns, such as Liverpool, Hull, Bristol, Plymouth, Portsmouth, &c., sent large contributions; but none of them were of such a nature as to come properly within the scope of the present article, for we can connect nothing of Art with cargoes of coal and hogsheads of sugar. The latter was sent by Mr. WILLIAM BROWN, the eminent Liverpool merchant: it was imported from New Orleans, and was of course the produce of slave labour, though admitted into England in consequence of the clause in our treaty with America, which stipulates that the produce of the United States shall be admitted on the terms of the most favoured nations. However interesting such donations may be in a pecuniary or economic point of view, or however they may illustrate the nature of the commerce of our great seaports, it must be confessed that they do not tend to show the mercantile value of the Fine Arts, which is the object we have in view in examining this Exhibition. Still we were somewhat interested by a specimen of Tahiti cloth exhibited at the BRISTOL STALL, because it enabled us to contrast the textile fabrics of semi-civilized or savage races with the perfected productions of the British loom. Such a comparison seemed to give evidence in favour of a theory which we have more than once enunciated—that the art of weaving preceded that of spinning, and originated in the platting or interlacing of vegetable fibres, somewhat like matting. We may add that plaided patterns, which have been general favourites from the earliest days, seem to be derived from the mats which preceded cloths. We shall not, for the reasons we have stated, dwell further on the contributions from the maritime towns.

There remain, therefore, only the stalls of the midland and southern counties, and of these, that of BIRMINGHAM claims the first notice.

In examining this stall our attention was first drawn to some magnificent specimens of glass dishes, of a delicate amber colour, with the ornamental parts plain. These are fully equal to any articles of the same description exhibited at the Parisian Exposition; and indeed we can safely say that we nowhere in France met with such crystalline purity in glass as we have seen in the contributions from Birmingham. We may instance another article displayed on this very stall, —a pair of elegant single lustres, the drops of which are as pellucid as that

"Which the rose supplies,
When a dew drop lies
On its leaves, of a summer's morning."

A bronze candelabrum, of exquisite design and finish, also demanded attention; there was a totality in the original conception which we have often found wanting in modern candelabra, particularly those which are constructed in the style of Louis Quatorze, or Louis Quinze. The designer, in this instance, kept steadily in view the great principle of decorative art,—that ornamentation must be connected with adaptation, and that every detail, however minute, must have some reference, not necessarily direct, to the object and purpose of the article, as well as the original thought developed in the design. The neglect of this law at the Parisian Exposition was equally lamentable and flagrant. We saw there candelabra and vases, the designs of which reminded us of Lord Roscommon's couplet describing French epic poems:—

"Such are these things, which, like a sick man's dreams,
Vary all forms, and mingle all extremes."

Among other articles on this stall we noticed a very fine sword for an infantry officer, of the pattern ordered in the new regulations; the temper of the blade could not be surpassed; and, however averse we may feel to weapons of war, we cannot avoid admiring the skill displayed in their manufacture. We also noticed three papier maché trays, the shapes of which are newly-registered patterns, and the colouring perfectly gorgeous. Not the least interesting part of the exhibition on the Birmingham stall was a series of specimens of the beautiful results that have arisen from the recent application of galvanism, or voltaic electricity, to plating: that is, covering one kind of metal with a thin plate or coating of another kind of metal. Electro-plating will no doubt produce a great revolution in the application of the Fine Arts, in increasing the mercantile value of industrial production in England; the coating which it deposits is imperishable. We have seen silver electrically plated on an iron surface, which could not be cut by the best engraver's tool. It is gratifying to the true friends of humanity to learn that the manipulation of electro-gilding involves no process injurious to the health; while that which it is about to supersede exposed the workmen to the inhalation of the most noxious and deleterious of all gaseous exhalations, the fumes of sublimated mercury.

We must not omit to notice two beautiful finger plates of glass, cut into a rich design of floral wreaths; the finish of which is far beyond any that could be obtained elsewhere at such moderate expense.

At the adjoining stall of Wolverhampton we found a very fine collection of spurs, bits, and stirrups, manufactured for the South American market, by Messrs. Moreton and Langley. And also a new species of horseshoe, designed chiefly for hunters; the lower plate being angular instead of horizontal, gives firmer footing, does not clog with snow or soft clay, and greatly lessens the danger of cutting the cornet of the forefeet in leaping or galloping, by the overreach.

Coventry sent some very beautiful watches, and a splendid collection of ribbons, "glancing and glittering like so many rainbows condensed into silk." Leicester contributed a valuable store of rich hosiery, laces, gloves, and stockings. Derby to manufactured articles superadded specimens of unrivalled spars and minerals, tastefully wrought into graceful and fanciful forms. Norwich sent its gossamer crapes, Stourbridge its crystal glass, and Dudley its wrought iron.

Passing by the Luton Box into the lobby that led to the lower saloon, we found one side occupied by a display of curiosities, natural and artificial, one of which arrested our attention too forcibly to be omitted, though it leads us to digress

from our proper subject. It was an interesting relic of Napoleon, with the following description attached:—

"This remnant of silk formed a part of the mattress-covering of the Emperor Napoleon Buonaparte; and the black cloth is a portion from that which lined the illustrious hero's tomb. These relics were presented from Mr. and Mrs. Boorman, residents of James Town, St. Helena, after performing, jointly with others, the funereal rites of the Emperor, who nows lies entombed in that island.

"Born 15th August, 1769. Died 5th May, 1821.

"To the true-hearted Briton who shall see this relic of Napoleon Buonaparte.

"O'er this sad relic breathe a generous sigh,
And shed one honest sympathetic tear;
Then, as the pearly drop forsakes the eye,
Say, 'tis for one to real greatness dear—
'Tis for Napoleon, Gallia's favourite lord,
Who wielded once fair Freedom's powerful sword,
Till Treason, in her foulest garb array'd,
The Great, the Noble, and the Brave betray'd;
Yet blush, that Britain should ambitious be
To share the guilt of such foul treachery."

We may notice, among rarities of a similar kind, two MS. sermons of Dr. Watts, transcribed at the request of his mother; two autograph letters from General Washington, and a silver stock-buckle which he was accustomed to wear; a pair of silver knee-buckles which had belonged to Dr. Franklin; and three volumes of autographs, including some of great rarity, splendidly bound. These and many other offerings showed that such enthusiasm animated the contributors that they sent what they valued most to the Bazaar.

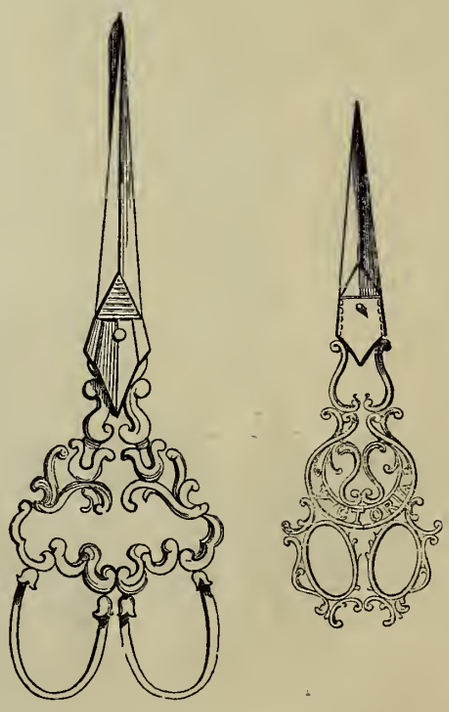
Turning from the box-lobby into the hall leading to the lower saloon, we had on our right a stall which at first was assigned to hats, but was subsequently occupied by manufacturers and venders of Honiton Lace. As the character of this lace, which fully equalled that of Valenciennes, could not easily be exhibited in an engraving, we give a representation of one of the persons engaged in the manufacture.

The Honiton lace exhibition was designed, not only to illustrate the great excellence to which the manufacture has attained, but also to awaken sympathy for the females engaged in its production. Pillow-lace, being the result of hand labour, cannot be produced at so low a rate as that which is formed by machinery; though it is much more rich and effective, its sale is very limited, and the markets for it exceedingly likely to be overstocked. Hence the lace-workers are often placed at the mercy of small capitalists, who may take advantage of their position to impose upon the operatives the unfair disadvantages of the truck system. The lady who was in charge of the Honiton lace stall related some very painful anecdotes of the misery that this system had occasioned, and, with affecting earnestness, urged the claims to fair remuneration of those who were engaged in the production of such beautiful and artistic designs as those which she exhibited. We should have been very glad to have seconded her philanthropic efforts, by engraving some of the exquisite specimens which were brought under our notice, but, on consulting with our artist, we found that it would be impossible to distinguish effectively on wood the peculiarities of hand-worked lace, as distinguished from machine-made lace. We must, therefore, content ourselves with saying that the lace veils, berts, gloves, and other articles of ladies' attire exhibited at the Honiton stall, had as much delicacy and beauty as if they had been woven by fairy fingers from threads of gossamer.

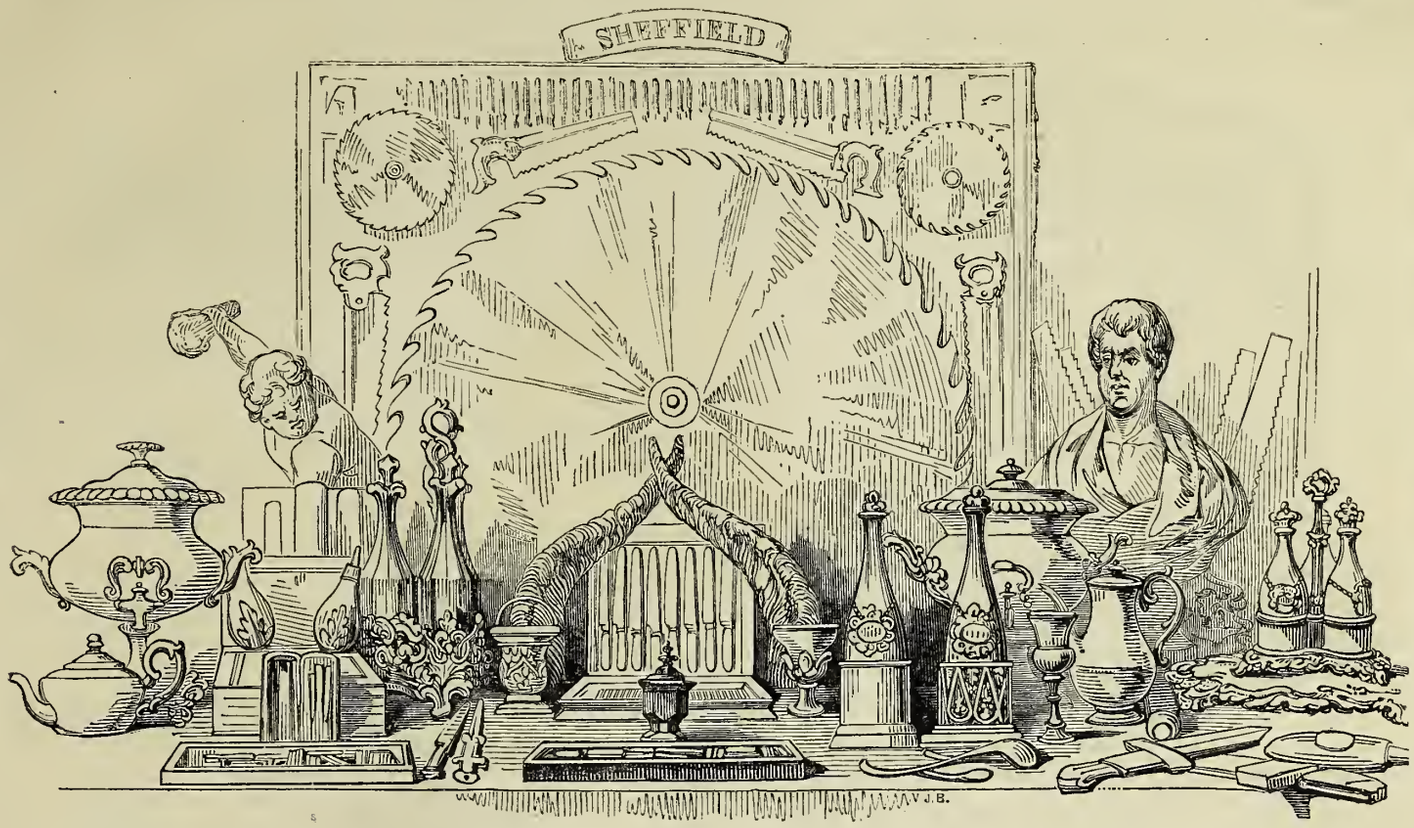
On the left-hand side was a puppet representation of a fancy Ball, fitted up as a show-box; we notice this trifle merely as a curious illustration of the contagious influence of example. Some children took possession of this show, quite spontaneously, and collected from two to three pounds every day for the League by charging "a penny per peep."

We now proceed to the lower saloon, for the purpose of inspecting the Sheffield Stall, and its wondrous display of cutlery. Amongst the articles exhibited we were amused to find a coffin for the Corn Laws, with a proper mortuary plate, a blank being left for the date of the death.

Some beautiful specimens of table cutlery, in handsome cases, were exhibited, from the manufactory of Messrs. Hargraves; the exquisite style in which they were finished, and the taste displayed in the handles, ferules, and other fittings, have attracted universal admiration. Several splendid pairs of scissors, of universal richness, in an elaborate style of ornament, were contributed by Mr. Prior, Mr. Peach, and Messrs. Rudd and Wainwright.



Those sent by the last-named gentlemen have for ornament admirable likenesses of Cobden and Bright, cut in the solid steel.



In the midst of so much that is beautiful it is difficult to know where to commence a more detailed account of the Sheffield stall. We will, however, in the first place, draw especial notice to the superb specimens from the extensive manufacturing establishment of W. Greaves and Sons, Sheaf Works, Sheffield. These consist of a selection of carpenters', curriers', and shipbuilders' tools, and files, and steel articles not ordinarily (as it would be thought) possessing the capability of much display. We assure our readers that this intractability is overcome by a splendour of finish only inferior, as we are credibly informed, to their solid and intrinsic qualities.

These gentlemen have furnished one specimen which we will attempt to describe. It is a solid bar of steel, showing at one extremity about six inches of the steel in its *first crystallized state after fusing.*

The next six inches exhibit the same bar of steel, drawn out under hammers, into a round suitable for dies for coining.

The next six inches into a square for edge tools, &c. &c.

The next octagon, for chisels and turning tools.

The next triangular, for machinery purposes.

The next flat, for razors, table knives, &c.; and, finally, the bar is elongated into a spear blade about 11 inches long: the whole highly polished, and ornamented in exquisite etching, save only the first six inches of the *raw unhardened steel*, which is left in its virginally rough state, as an interesting contrast to the finished blade at the other extremity. It is not easy to convey in words a correct idea of this unique and, to the inquiring mind, very interesting specimen of the staple manufacture of Sheffield.

At a late period of the Bazaar, several new and valuable additions were made to the Sheffield stall, which indeed was in its best state when sketched by our artist.

Among the additional articles we particularly noticed a gold-backed knife, valued at 20 guineas, a case of files beautifully set in a frame of polished steel, and several cases of table knives and forks, sent by Messrs. Nowill and Sons; an exquisite model of a steam-engine, executed with equal taste and accuracy, so as to be at once a handsome ornament in a drawing-room, and a valuable teacher of mechanical science. This model was contributed by Messrs. Chesterman and Co. There were also several telescopes, and an assortment of powder-flasks.

We must not omit to notice in the Sheffield stall the plated ware, of which there was a very rich and varied assortment, including trays, stands for bottles, and liqueur cases.

In the Hall, between the second box lobby and the lower saloon, an interesting novelty was exhibited. It was J. Crowther's stone self-acting filterer, for rendering water beautifully clear, bright, and sparkling, without any trouble or inconvenience whatever. The advantages which this apparatus possesses are described as extreme simplicity and low price; facility of cleansing when foul (cleansing not being required oftener than once in twelve months); capability of being made of any form or size, and of being fixed in any situation; and, lastly, the filtered water may be drawn off either by tap or pump, as circumstances require. The quantity they are capable of filtering depends entirely upon the superincumbent pressure of water to be filtered. When the outer vessel is fully charged, it will filter at the rate of 100 gallons per diem, but in proportion to the diminution of the weight of every square inch, so will it diminish in the quantity filtered, and become more limpid and slow in its working. The above advantages comprise all the desiderata of a perfect filter; such a filter the manufacturer considered his to be, and he warranted the performance of his apparatus.

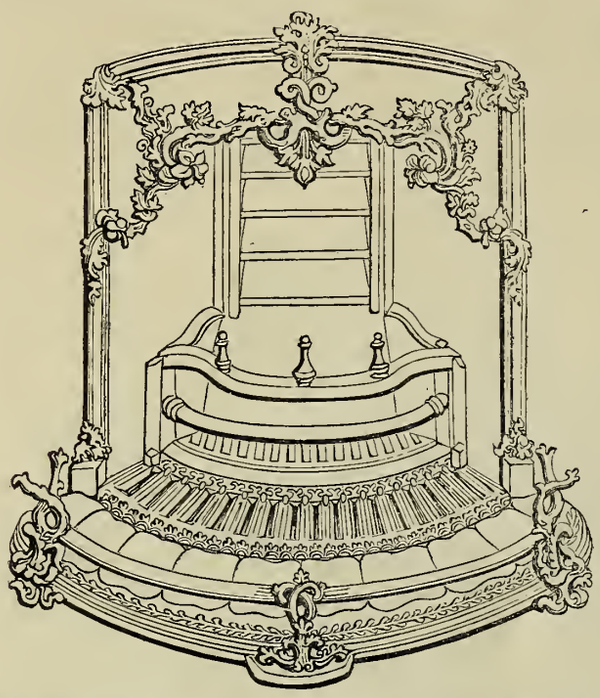
In the Sheffield room was displayed a very fine copy of the Warwick vase, contributed from Derby. This vase is too well known to require either description or delineation. It was mounted on a very appropriate plinth or pedestal, and deservedly attracted much admiration.

Were we to describe adequately the beautiful and varied contributions sent from the iron works of Colebrookdale, we should devote more space to them than we are able to appropriate to the entire Bazaar. But as we purpose to examine, in an early number of this Journal, the plastic powers of iron as a vehicle of form, and to give some account of the eminent services rendered to Art by the Messrs. Darby, whose productions in iron not only rival the castings of Berlin, but even are worthy of competing with the bronzes of antiquity, we shall only notice a few of the most striking articles of a collection which occupied the entire central space of the lower saloon.

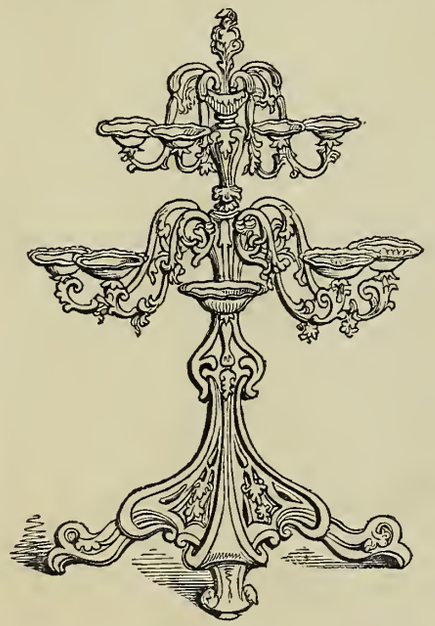
We were first attracted by a register stove of polished steel, set in a beautiful chimney-piece of white marble, with a telegraph back for regulating the draught of the chimney. It was designed by Mr. Chas. Crookes, of Colebrookdale, a gentleman who unites the refined taste of an eminent artist to the practical skill of an accomplished mechanician. Every part of the Colebrookdale collection gave abundant proof that the artist by whom the articles were designed united to a thorough knowledge and appreciation of ideal beauty a just conception of the means, modes, and appliances necessary for the development and realization of his ideality. He was original even when a copyist. We recognised several articles taken from foreign models; but in almost all we observed some judicious alterations suited to the more tempered repose of the English mind, and bringing the design into more complete harmony with the peculiar material. The stove is, we believe, an original design; our artist has rendered its general outlines sufficiently distinct; but there were some minor details of exquisite beauty which the limited size of the cut precludes us from exhibiting. Even under these disadvantges it is impossible to examine the engraving without being struck by the exquisite proportions of the design and the strict preservation of the analogies in all the subordinate parts. The hearth-plate was peculiarly remarkable for the elegance of its workmanship; and the radiating ashpan of polished steel was one of the most effective specimens of decorative art applied to a domestic article, which is far too rarely brought within the range of ornamentation, that could be found in the whole Bazaar. On the marble slab of the chimney-piece were displayed two porcelain vases, contributed by Mr. Rose, of Colebrookdale; and between them a casting of a Grecian vase, richly painted, sent by Mr. Darby.* We are bound to say that Mr. Rose's vases have not been surpassed, either in beauty of design or finish of execution, by any similar products of the fictile art which have been brought under our notice. The raised flowers on these vases were very artistically disposed and arranged: they helped to work out the general idea of the main design, instead

* The engraving was too elaborate to be prepared in time, and we have substituted for it that of another stove from Colebrookdale.

of interfering and disguising it, as is too often the case in the application of this very dubious style of ornament. We call it dubious, because in all cases projecting flowers must to a



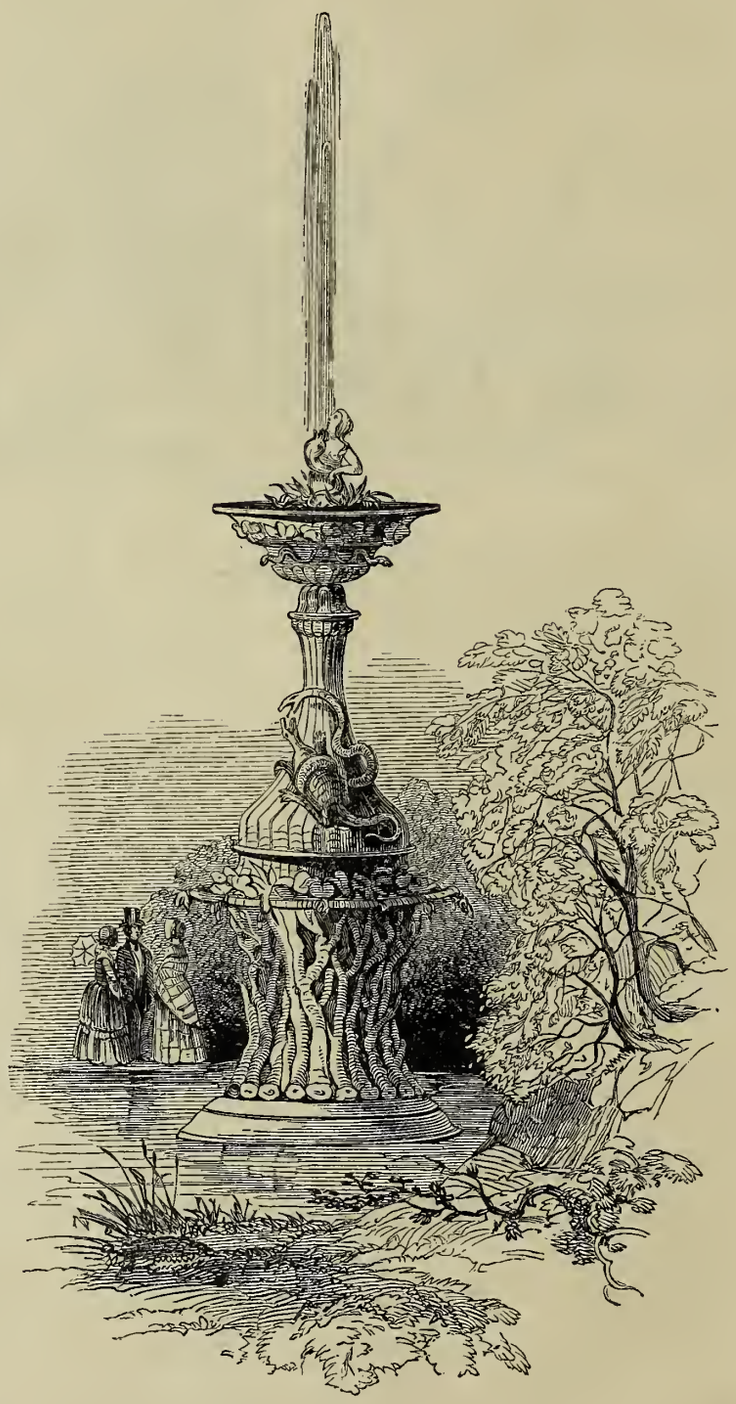
greater or less extent offer to spectators a fragmentary and jagged outline. Plants that are naturally climbers or creepers—the vine, the acanthus, the convolvulus, &c.—supply almost the only archetypes which we should recognise as suited to raised floral ornamentations of vases, jugs, and similar articles. We sincerely wish that the manufacturers of porcelain would superadd to their schools of design an artist's garden, in which harmonies of colour and arrangement could be tested by the living and growing plants. Nature would thus become a most efficient instructor, and its varying changes and chances would suggest designs which we feel persuaded would far surpass any that are the result of mere imagination.



A stand for flower-pots, and an umbrella-stand in the Colebrookdale collection, deservedly attracted much notice. The former, indeed, is the most beautiful article of the kind that has been brought under our notice. This, however, is not saying much; for, on former occasions, we have felt obliged to notice with regret the little attention that has been bestowed on the decoration, or even the appropriate formation, of flower-pots and flower-stands. One is sometimes led to believe that Art perversely renders itself most ineffective when brought into connexion with the objects on which Nature lavishes most of her beauty. The stand to which we refer was perfectly original, and singularly effective in its design; and, what is much more rare, we could not detect a single error in the working out of the details.

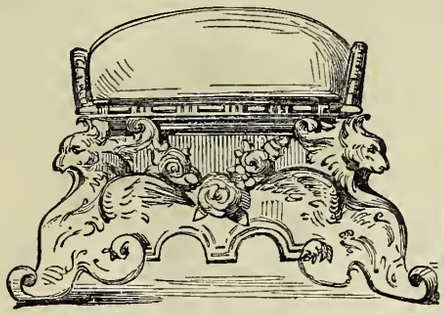
Nearly opposite to the splendid stove stood a bronzed fountain, 7 feet 6 inches high, and 3 feet 8 inches in diameter at the base. The outline of form combines, in varying proportions, the cylindrical and pyramidal, with figured details. The dominant figures in the design were the crocodile and the water-snake, the plications and flexions of the latter being so judiciously managed as at all times to complete the details of general outline in a manner exceedingly creditable to the taste and skill of the artist. We have given an engraving of this magnificent fountain, as it was displayed at the *fête* held at the close of the Bazaar, which was the only opportunity afforded for its being effectively exhibited. We could not help feeling that, when such a fountain could be obtained in England at a moderate price, the existence of such abominations as disfigure Trafalgar-square is a national disgrace.

We hope that the beautiful effect of this fountain, which is far from being exaggerated in the engraving, will induce noblemen and gentlemen to introduce such ornaments into their pleasure-grounds, for the introduction of iron castings will enable them to do so at a very moderate expense; and in our moist climate there are few localities where a supply of water could not be easily obtained. The very sight of a fountain on such a sultry day as this in which we write would be refreshing to the wearied senses; and the beautiful model which we have the pleasure of presenting to our readers would be as decorative as marble, and more in harmony with the peculiar



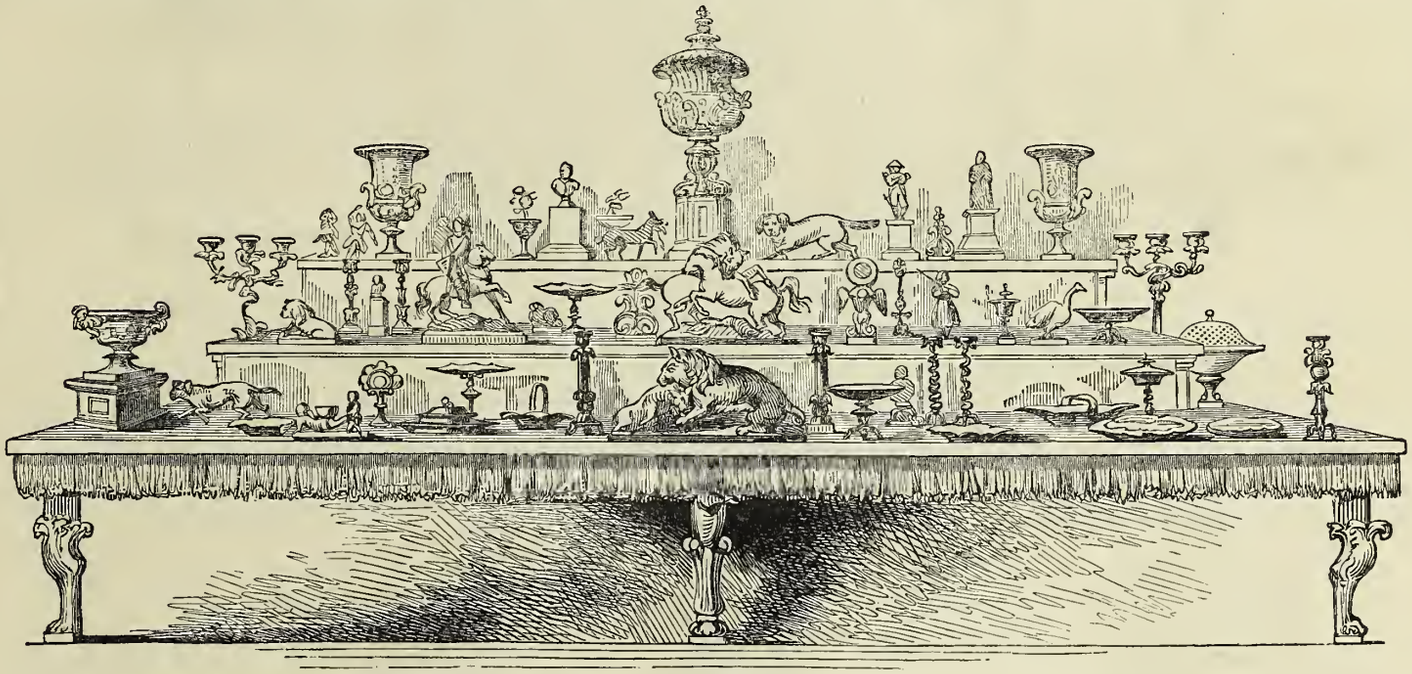
viridity of an English landscape. Fountains have been too much neglected by those who lay out ornamental grounds: they are not only picturesque but suggestive objects, and the employment of them on the Continent is the only circumstance in which foreign demesnes are superior to those of England.

We have next to notice the garden and hall chairs. Though made of iron, they have an ap-

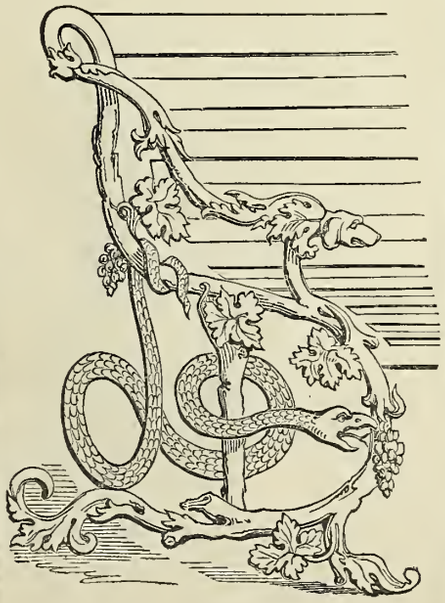


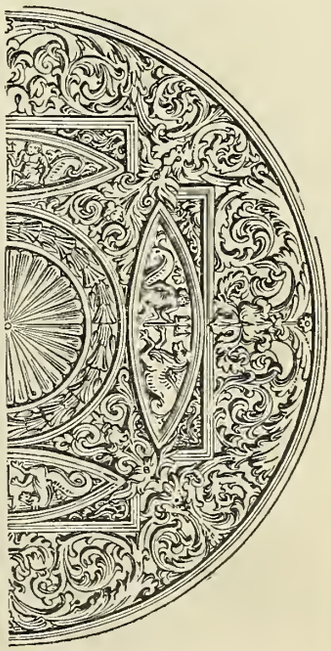
pearance of elegance and lightness which must commend them to general use. This is not the place to show that the distinction absurdly made between comfort and ornament is utterly without foundation; but we must say that the exhibition of Mr. Darby's contributions has established a truth on which we have often preached elsewhere, that beauty is as cheap as ugliness, and rather more agreeable.

Before entering on the examination of more minute articles, we must notice the peculiar stall constructed for their display, which is very faithfully represented in the accompanying engraving. It was an oak table with richly ornamented legs, having a series of successive stages rising like a flight of stairs for the more effective display of the articles, the back of each range being lined with plate glass. The first article which we shall notice is a card—or visiting—ticket plate, which, though an iron casting, had the same light, airy, and graceful appearance that is produced by point lace. Its weight alone could convince us that it was made of a material so generally deficient in ductility and flexibility as iron. It had all the delicacy of finish and perfection of form that could be given to a moulding of wax. The engraving of it which we subjoin is sufficient to show that simplicity of design may be combined with the most ornate and elaborate working out of pattern. There were many other articles of equal merit in a similar style—such as fruit-baskets, fruit-plates, &c.; and in these there was an undesigned pleasure produced by the force of contrast between the apparent fragility of patterns of light open work, and the real indestructibility of the material. We have more than once expressed our opinion that mere surprise is not a result that comes properly within the contemplation of the true artist; and, if the contrast to which we have alluded produced surprise alone, we should not have deemed it worthy of notice; but its suggestive power went much farther—it led the mind to contemplate the possibility of discovering unsuspected combinations of beauty as Art advances. It led one to whisper to himself—"Iron has been conquered by artistic skill, and compelled to do homage to decorative power; the most stubborn portion of the mineral kingdom has been annexed to the realms of taste." It bore some analogy to the emotion with which we should hear that some savage



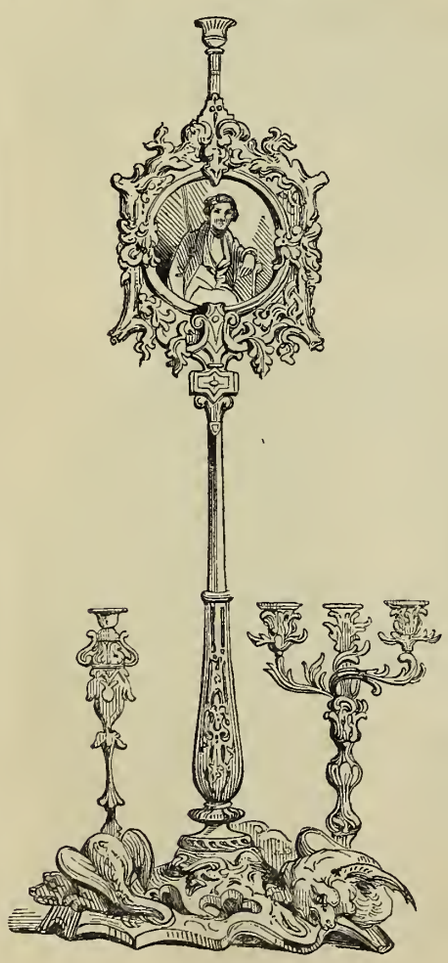
nation had been rescued from barbarism and won to civilization. The cut which follows is part of a garden chair, and that which stands on the third column is the half of another card-plate.





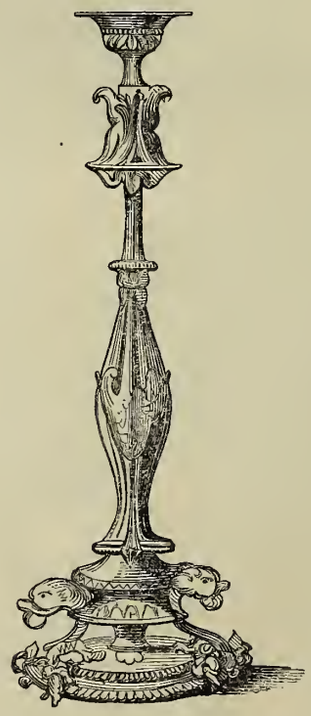
Among the fancy castings we were much pleased with the pastile-burner, candlestick, and boudoir

candlestick, represented in the accompanying engraving. The latter were rendered the more striking



by their simple beauty being placed in immediate contrast with a pair of heavy candelabra wrought in the style of Louis XV., and, like most productions of that age, exhibiting an elaborate heaviness or, as Jouffroy called it, "ornate inappropriateness." The articles we have copied are, on the contrary, characterized by neatness, elegance, and simplicity.

We add another group of similar objects with which we were much pleased—a screen decorated with a portrait of R. Cobden, Esq., M.P., and two candelabra, richly ornamented, but not overloaded with decoration. The curvatures of the branches in the candelabrum on the right are very harmonious, and unite geometric proportions with the natural grace of arborization. The swellings of the stem are more subdued than is usual in noded columns, and for that very reason are more suggestive of the natural archetype in vegetable growth. The candelabrum to the left errs, we think, in bringing forward too strongly the vase-form, in what may be called its capital; for the stem belongs to the school of natural archetypes, being the column of vegetable growth, and hence there is something of a jarring effect produced by its termination in an artificial object. The columnar proportions of the screen are perfect, and, though simple, are to us more pleasing than the more elaborate shaft of the ornate column which we subjoin; varied, no doubt, this pedestal, stem, and summit are; great is their merit as exhibiting the wide resources of casting in the display of complicated forms: but the parts belong to different categories of archetype, and are liable to the objection of mingling extremes. We cannot now enter into an inquiry suggested by the painted slabs of iron and slate displayed in this saloon, designed for the tops of ornamental tables: their



connexion with Art raises too many questions to be summarily discussed in a cursory notice.

The cast-iron vases were equal to any bronzes which we have ever seen, in forms and proportions, but were superior in their susceptibility of varied colour and pictorial decoration. Some were inlaid, some gilt, and some richly painted with various subjects. We have copied that which struck us as most novel and artistic in its general outlines and main design, because we could not

adequately represent any in which the effect depended chiefly on the ornamentation of minute details. The form of the vase harmonizes well with the solidity of the material of which it is composed, and suggests ideas of weight, fixity, and permanence, which are lightened and relieved by the graceful effect of the floral pattern, which intimates the notions of flexibility and facile adaptation. Having alluded to inlaying as a means of ornamentation applied to iron castings, we must not pass over without notice a chess-table of iron, with inlaid chequers, which was one of the most elegant pieces of furniture we have ever seen.

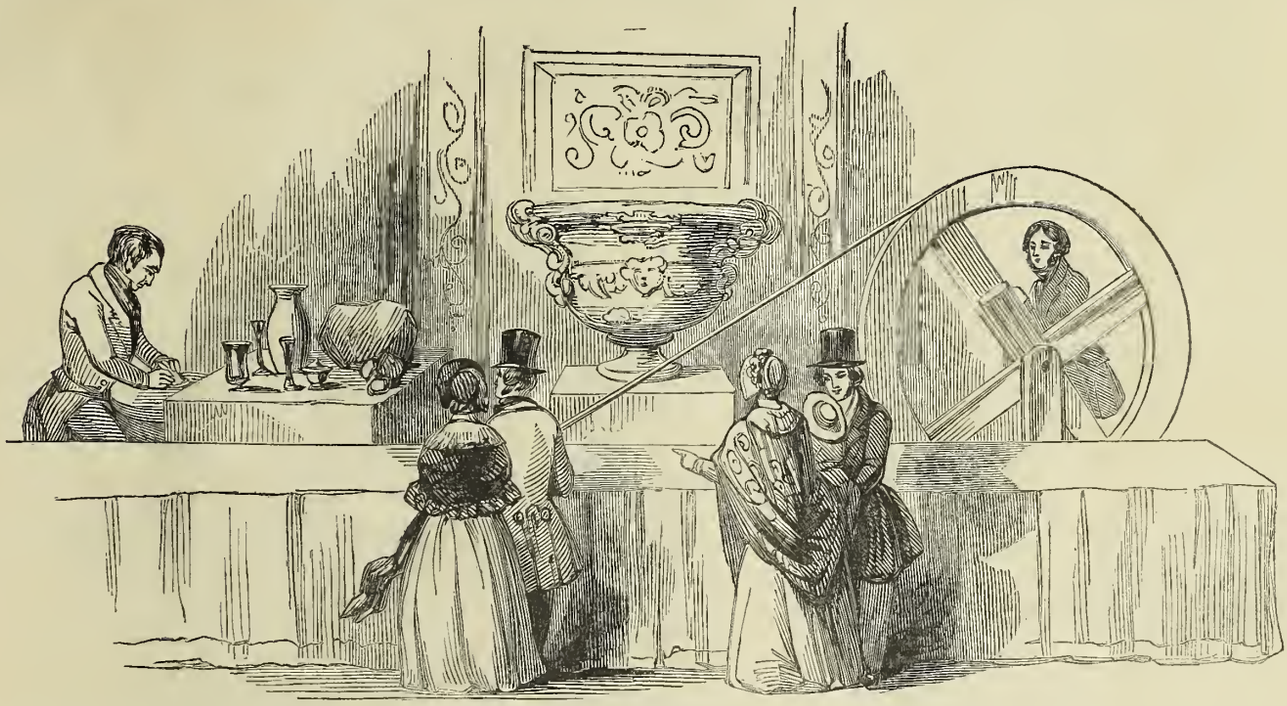
The cast figures on the stall included—Statue of Goethe, Boys and Wine Skin, Joan of Arc, a Hermit, statues of Wellington and Napoleon, bust of Franklin, two pairs of Dancers, French Peasants, Musicians, Dog and Child, the Crusader, Prancing Horses, Setter Dogs, Pointer with Hare, Greyhound with Hare, Dancing Bear and Lamp, Bea Dentists, Cassiowaries, Eagles, the Florence Boar, Cigar Case and Lamp, with two French Actors.

On many of these fancy castings we should gladly have dilated at great length, for they are suggestive of artistic thought, and lead at once to the consideration of the great question which lies at the foundation of all the higher departments of Art, namely, how far an artist ought to be a creator, and aim at the realization of his own idealities, and how far he must be a copyist, and aim at accurate reproduction of the works of nature. We shall take an illustration from the grotesque in Art, to show that the true artist *creates* rather than *copies*. One of these castings represents a bear drawing the tooth of another bear. In the design the ursine character is completely preserved, and yet the expression of passion and feeling is completely human. We know not by whom the original model was designed, but it is fully equal to anything which Grandville has done pictorially in his celebrated "Scenes from the Public and Private Life of Animals," not even excepting the Banker Turkey Cock, the Sailor-and-Marquis Cats, the Literary Raven, the Penitent Rat, or the Lion and Tiger of Paris.

Now, the grotesque is just as much an ideality as the sublime; and if the realization of the one belongs to high Art, it is impossible to name any principle by which the other can be excluded. In the group of wild horses, and of the lion and boar, there is to the full as much of idealism as in

the tooth-drawing bear. It is an idealism to fix animals in the moment most favourable for the display of their muscular development; the artist renders perpetual that which Nature had only made instantaneous. In the group of the lion and boar there is an artistic contrast of the very highest order: the whole force of the Lord of the Forest is in play; every sinew at work, every nerve strung, every muscle in action; but the victim is in every detail helpless and collapsed; there is even an apparent consciousness in his whole frame that the struggle is over, and his fate sealed.

Among the many additions made to the Bazaar, in the course of the proceedings, one of the most interesting was a potter's wheel, displayed in actual operation, near the Colebrookdale stall. The "thrower," as the pottery worker is technically designated, had appeared at nearly all important exhibitions of mechanical products and skill in the north of England; and, in addition to his great manual dexterity, he possesses the power of describing the processes of throwing and moulding, so as to render them perfectly intelligible to spectators. His name is Thomas Mollart, and he was sent up to the Bazaar from the factory of Francis Morley, Esq., of Shelton, in the Staffordshire Potteries. We extract the following account of the early history of this most ancient plastic art from Dr. Cooke Taylor's "Illustrations of the Bible from the Monuments of Egypt." The engraving which we give, when compared with the description, will show that



this most ancient and interesting mechanism has undergone very little change in the long course of ages.

"Pottery was an art in which the Egyptians acquired great perfection; from its frequent occurrence on the monuments it would appear that the Egyptians, like the Hebrew poets and prophets, discovered a moral signification in the motion of the rapid wheel. The formation of a beautiful vessel from the plain clay naturally became the symbol of creation. Thus Isaiah, 'O Lord, thou art our Father: we are the clay, and thou our Potter; and we all are the work of thy hand.' (Isaiah lxiv. 8.) The same image is still more forcibly used by the prophet Jeremiah to symbolize the power of God in arranging the destinies of nations according to His own good pleasure:—'The word which came to Jeremiah from the Lord, saying, Arise, and go down to the potter's house, and there I will cause thee to hear my words. Then I went down to the potter's house; and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter; so he made it again another vessel, as seemed good to the potter to make it. Then the word of the Lord came to me, saying, O house of Israel, cannot I do with you as this potter? saith the Lord. Behold, as the clay is in the potter's hand, so are ye in mine hand, O house of Israel.'—Jeremiah xviii. 1—6."

The art of throwing is one which requires great delicacy of touch and dexterity of manipulation, because the slightest impression on the plastic material, during the rapid revolutions of the wheel, produces an instantaneous and uneffaceable effect.

We deem it right to mention that the pupils of the model class of the School of Design were privately admitted to see the process of throwing at an early hour, before the doors were opened to the public. Mr. Mollart exerted his utmost skill to show the varied forms of beauty which could be thrown on the wheel; and even those who were familiar with the potteries were perfectly astonished by the elegance and variety of his productions, which he seemed to form without any effort beyond a simple act of volition.

The extreme end of the Lower Saloon was for some few days occupied as a stall for the productions of Wedgwood, Mayers, Wood, and other manufacturers in the Staffordshire Potteries; but the articles were sold as fast as they could be unpacked, and we were only enabled to get a drawing of a beautiful group of vases contributed by Wood and Brownfield. In a former article on the Potteries we have, however, done justice to Wedgwood's vases; and the principal one displayed on the present occasion, the Portland or Barberini Vase, of which several copies were contributed, is already well known to the public. Mr. Wood's vases were not less remarkable for their exquisite colour than their tasteful design. In some of them the shading of delicate tints was carried to a perfection which we have rarely witnessed; and the "floating," against which we have always protested as a trick unworthy of Art, was in one set of vases so exquisitely and skilfully managed that we were forced, in spite of ourselves, to admire without any reservation. Some specimens of fine glass were also exhibited in this part of the Bazaar; but their popularity rendered them even more fugacious than the Staffordshire contributions: they disappeared in a few hours.

The Upper Saloon was the only part of the Exposition to which daylight was admitted. It had been papered and fitted up for the occasion by Messrs. Hennell and Crosby, who here introduced a novel style of decoration, which we deem likely to be very extensively popular. Free-Trade mottoes, selected with great taste and ingenuity, were enclosed in rich medallions, which formed part of the design of the paperhangings, and produced a most pleasing effect. We think that this style of decoration might be very effectively introduced into nurseries and schools, and be thus rendered subservient to the purposes of education. This saloon was used for the display of models, some of which we shall very briefly describe. Budding's mowing machine, designed to supersede the scythe, is re-

commended by its power of being so adjusted as to cut the grass of any required length at the pleasure of the operator: and the grass when cut being received into a box, subsequent sweeping is rendered unnecessary.

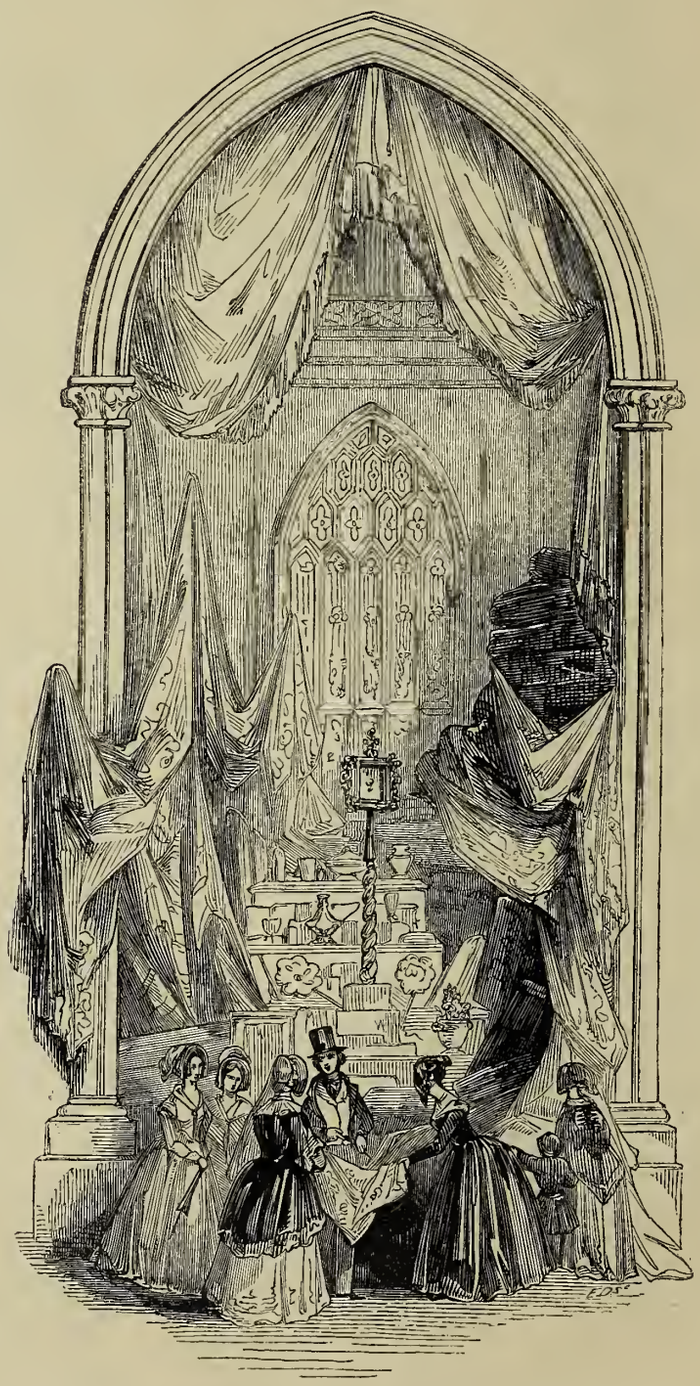
Gover's patent moveable window sash was stated to supply means for taking the sashes down without removing the bead; it also affords an excellent opportunity of ventilating at pleasure, through the medium of a duplicate sash of perforated zinc, or wire gauze, which, in dry, hot, and dusty weather, for taverns, hospitals, or offices, may be found of great value. Fryer's washing and wringing machines and patent mangle; Bertumpfel's model of a frame for making candles; a model of the iron framing which supports the fermenting tuns in the extensive brewery of Truman, Hanbury, and Buxton; several models of ships and steam-vessels; models and sections of spinning machinery, filled the table; but perhaps the most popular article in this very miscellaneous collection was a patent elastic and repellent India rubber saddle and collar, contributed by the inventor and patentee, Mr. Edward Davy, of Crediton, near Exeter. The peculiarities in the construction of these saddles consist, first, in the substitution of India rubber elastic webs for the hempen webs commonly used in the formation of the seat of the saddle, whereby great ease and comfort are afforded to the rider, and much relief from pressure to the horse. The degree of elasticity on the seat may be tempered according to pleasure, by straining the elastic webs more or less tightly across the saddle-tree, and, in either case, a flatter and better seat is obtained than by means of any of the numerous plans which have been devised for rendering saddles elastic. Another most important improvement in the manufacture of these saddles consists in the lining of the inside part of the serge of the pannel with a sheet of pure India rubber, and in making the pannel and attaching it to the saddle-tree without a single stitch or fastening of any kind, either through the serge or sheet of India rubber.

Among the curiosities of this room none were more worthy of attention and admiration than two beautiful models sent by Mr. Henry Ashworth, of the Oaks, near Bolton, to illustrate the economy of Lothian farming. The first exhibited the arrangement of the fields, with the different crops grown on each, and the order of succession in which the crops are varied. The second displayed the economy of the farm-house, with its various out-offices, barns, yards, stables, &c.; the roofs of the houses being moveable, so as to display the internal arrangements. The following description of the farm accompanied the model:—"This farm, consisting of 392½ statute acres, is situated in one of the finest districts of East Lothian. It has a fine climate, with western aspect, and possesses very important features and conveniences, such as should belong to every farm, viz., fine central situation of the farm steading, houses, &c.; three well-distributed branches of public roads, leading out from farm offices, making easy access to all the fields; a fine large drain of water running the whole length of the farm, from east to west, with a considerable fall and supply of water; so that most of the fields may have a watering-place for cattle. Every rood of the farm is arable, and upon a close subsoil; it is capable of carrying wheat, grass, oats, and barley, and only part of the land turnip soil. The rotation of crops is summer fallow, or turnips; dunged wheat; grass, one or two years, and depastured both years; oats and wheat, on respective portions of the land; beans or turnips; dunged wheat. The farm has been all drained with tiles, in parallel drains, eighteen feet apart, previous to which turnips could not be grown, but now they are good."

We can only allude to the agricultural contributions. These were found in the upper lobbies and on the staircase which led the departing visitor to the door of exit, in Prince's-place. They consisted of chaff-cutters, which should be called straw-cutters, or chaff-makers; of bean-crushers, and oat-crushers; of churns—the barrel-churn and the upright-churn—moved by wheel and lever power, a great improvement on what used to be. The crushers and cutters, and several other valuable machines, were contributed by Mr. Richmond, of Manchester. Here there was also cooper's ware for farmers, bushel measures, and such like; and near at hand there were contributions of different kinds of grain for the bushel measures. The Welling Free-Trade Club, near St. Albans, sent two sacks of the best pale Ware malt; the Wheathamstead Free-Trade Association contributed a sack of fine white Bristol wheat, and also a sack of other white wheat. Charles Lattimore, Esq., of Wheathamstead, contributed two sacks of red wheat, of first rate quality. On inquiring what was the particular recommendation of these contributions, or if they had any, we were informed that the wheat, so superior in quality, was grown on land which is by most farmers considered unfit for wheat.

As a variety, we shall now extract from the "Morning Chronicle" a clever and graphic description of the music provided for the entertainment of visitors to the Bazaar:—

"It is, we believe, technically called the 'Rock Harmonicon.' Something of a similar kind has been seen in London before, but nothing so complete as this. Three brothers, named Harrison, natives of Ulverstone, in the north of Lancashire, are the players and proprietors. Their instruments are pieces of whinstone, from Skiddaw mountain, in Cumberland. These stones are about 1 inch, or from that to 1½ inch thick; varying from 2½ to 5 inches broad; and from 8 to 24 inches in length. They are laid out on a frame, at a height suitable to be played on, either sitting or standing, in two rows. The three brothers perform on them at once, each with a hammer in his right hand and a hammer in his left hand. The hammers are largest where the stones are largest, and are made, some of sycamore, and some of rosewood."

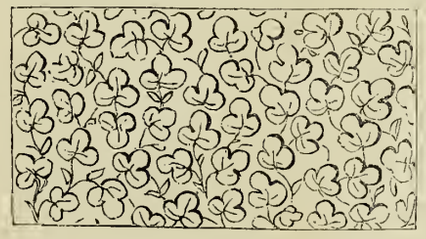


Returning to the Manchester Stalls, we must begin by saying that the display of elaborate and highly-finished fancy articles had the effect of withdrawing public attention too largely from the characteristic manufactures of that great metropolis of textile industry. The *laines*, the nets, the

balzorines, the silks, and the mixed goods of almost innumerable variety of texture were lavished around with great profusion, so as almost to defy the possibility of description. We have selected a few for the merit of their designs, without following the arrangement of texture; and we must once for all declare, that colour is so necessary to the exhibition of such patterns that our choice has been made less by the merit of the designs than by the facility with which they may be represented in wood-engraving. The three first which

we insert are printed calicoes contributed by Messrs. Simpson, Langdon, and Young; being simple designs, they may be printed in various

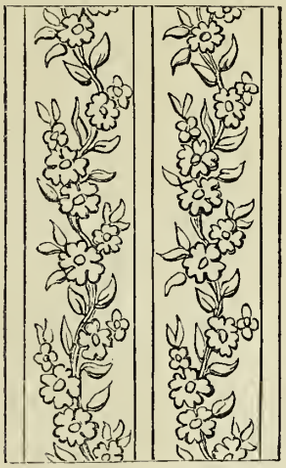
shades of colour; but the first and second are more effective in dark colours than the third. As the third is the national emblem of Ireland, we



should like to have seen its effect tried in emerald green. The next design, from the house of Salis, Schwabe, and Co., is printed in a new and beautiful colour, which we believe has the technical

name of "marine blue;" the epithet has reference to the nature, not to the shade, of the colour, which is peculiarly light and indecisive. It is proper to mention that the *mousseline de laine* on which this colour is printed is of a light and airy texture, and a striking illustration of the adaptation of colour and pattern to material.

Our next specimen is a very beautiful combination of shaded chequer with shaded stripe, a floral spire being superadded to the latter, which was

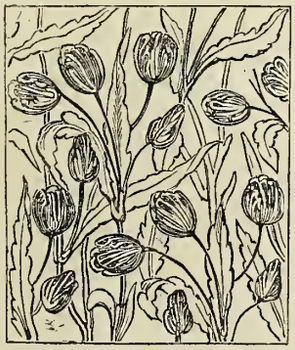


contributed by Mr. Cobden. In this design the texture was made happily subservient to the illustration of the design: it was a balzorine or barege, the denser stripes of which seemed to afford support to the centre of the floral spire, while the leaves and flowers, branching off to the more open weaving, had the effect of natural suspension. We believe that the general conception of this design is one which would admit of greater variety of pattern and of more perfect adaptation than the one which we have copied.

The next specimen to which we direct attention, is a second mourning pattern of singular simplicity

and elegance, contributed by Mr. James Hertz, of Manchester. The curvature of the floral spire is very graceful, and the combination of the light printed sprig with the dark woven pattern is a most effective novelty.

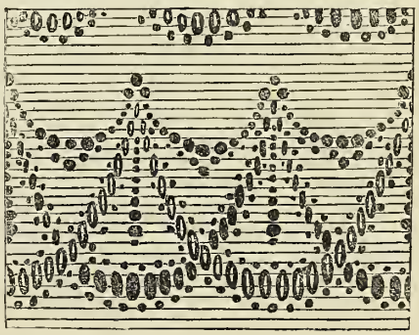
A printed muslin, of uniform colour, is here given, not as the best specimen exhibited, but as that which our artist found most manageable.



We incline to think the ground is too closely covered for so delicate a material, and that the pattern could only be effective with the graver colours. We are more pleased with the combination of the floral spire and shaded stripe in a pattern contributed by Salis, Schwabe, and Co., which, though very simple, is highly effective.

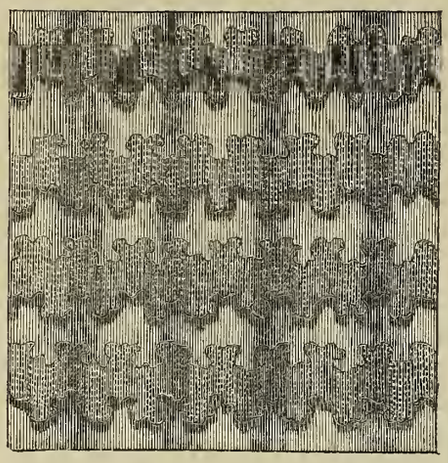
The *mousselines de laine* were to us the most perplexing objects in the Exposition: they were sold with great rapidity. Their beauty, in most cases, depended chiefly on richness and harmony of colour; and so many leading houses sent contributions that the mere enumeration would sadly encroach our space. We had marked for notice and engraving several patterns from various manufacturers, and, among others, two brilliant designs from Messrs. Callender and Rickman; but the artistic difficulties of the execution were found to be insuperable. We have copied one of Mr. Cobden's designs in *laines*, as a pretty combination of floral pattern with the simple cross-bar.

We trust that it will not be deemed an invidious distinction if we state that the contributions of Mr. James Thomson, of Primrose, near Clitheroe, appeared to us the most artistic in design and the most perfect in colour of any of the textile fabrics of Lancashire. Two only of these patterns can be brought before the reader: the first of these represents a loose lace, hung in festoons on a shaded blue ground, and is exceedingly novel and striking in its effect; but this is



surpassed by a subsequent pattern, representing a rich Valenciennes lace, hung in rows on a dress of a rich dahlia colour, which is the finest specimen of this difficult colour that has ever been brought under our notice. We have taken these specimens

cursorily, and no one can feel more sadly than we



do the necessary imperfection of this part of our description.

Connected with the Leeds stall, though exhibited in a different part of the Bazaar, we must notice a very interesting collection of specimens of flax in the different stages of manufacture, and a similar collection of woollens, illustrating the changes produced in the different processes from the raw material to the finished cloth.

The dresses contributed by Messrs. SWANWICK and JOHNSON, CALLENDER and BICKHAM, HOYLE and SONS, and several other manufacturers, were worthy of high praise; but it would be impossible to illustrate their merits without exhibiting specimens of the articles,—a plan which we had intended to adopt, had we not found that it would be utterly impracticable. In one respect, all the articles were calculated to give unmixed satisfaction. They showed that the chemistry of colour has made very rapid advances in a very few years, and that the manipulation of dye-stuffs has been brought to a state of perfection which leaves little to be desired in the way of improvement. Design, too, has improved, but in nothing like the same proportions; one part of it—harmony of colours—has recently been cultivated with some care, and we scarcely noticed one discordance of blending or unpleasant and harsh contrast in the whole of the collection. Indeed, all the patterns, or nearly all, seemed to aim at producing strong effects by simple combinations: the designs were less complicated and less pictorial than we remember in any former season. We have already mentioned that the most novel of the effects aimed at was that of displaying a lace pattern on shaded stripes, and we have given two most successful specimens of the production of this effect. We should not, however, be justified in estimating the amount of artistic talent engaged in the printing trade, from the few contributions to the Bazaar which were brought under our notice. Without intending a pun, we are bound to say that chance is an unsafe guide to design; and chance alone could guide us when the rapidity of the sales rendered the display of printed dresses a more fluctuating exhibition than the *spectra* of the kaleidoscope.

We are unwilling to say much on the subject of furniture cottons—a branch of their art to which printers seem indisposed to pay much artistic attention, but one which we sincerely hope will not be long permitted to continue in its present state. It is true that other materials have become formidable competitors with furniture cottons, for curtains and other hangings, such as stamped velvet, of which some very beautiful specimens were exhibited in the Shakspere-hall; but we believe that colour combined with beautiful design would triumph over stamped and damasked pattern, if adequate exertions were made to secure the victory. While referring to this subject we must not omit to mention a very beautiful muslin printed in gold by a galvanic process, by the patentees, Messrs. VALLE and Co., of Manchester, and presented by Messrs. WATSON, of Holborn-hill. This new system of gold printing is intended to supersede the more expensive mode of embroidering fabrics with gold and silver for window-curtains and other descriptions of furniture. It is peculiarly adapted for long drawing-room draperies. The brilliancy of the gold is rather heightened than impaired by washing; and the fabric is as economical as it is elegant. We have lost the name of the stall at which this new species of hangings was exhibited.

In reference to the textile fabrics, especially the wool and alpaca dresses from Halifax, Huddersfield, Bradford, and other localities in the West Riding of Yorkshire, we have deemed it better to pass them cursorily over, rather than to anticipate an important subject by an imperfect examination. We shall probably, in the course of the summer, take an opportunity of fulfilling the promise we made in a previous part of this article, and examine these manufactures in their artistic and, partially, in their economic relations.

We have bestowed much pains on the illustration of this first attempt—though confessedly an imperfect one—to get up a National Exposition of the products of British Industry, because its very imperfections afford conclusive evidence, that if a NATIONAL EXPOSITION should be undertaken by the Government, or by any association of eminent men combined for the purpose, and having no connexion with any political object, it would be certain of success. The entire press of London—even the newspapers most vehemently opposed to the League—spoke of the Bazaar with respect and favour; honourable mention was made of it by one of the most eminent leaders of the agricultural protectionists, Mr. Stafford O'Brien, in the House of Commons; men of every variety and shade of opinion visited the Exposition, and confessed that, until they had witnessed this display, they had no adequate notion of the industrial resources of the country, and the great amount not only of intelligence but of taste possessed by our manufacturers. Now, it must be remembered that many eminent manufacturers have abstained from connexion with the League, and that several of them are directly opposed to it; no contributions were, of course, sent by this very extensive body of men; and we need not say that under this category might be classed the producers of varied articles, not inferior, to say the least, to any that were displayed at the Bazaar. Besides, manufacturers could not afford to *give* their best articles: glass chandeliers, gold and silver plate, jewellery, expensive satins, poplins, the finer kinds of lace, vases, and similar costly articles, which would gladly be lent for display, could not be bestowed upon a Bazaar. But, after having seen how much was given, it would be impossible to calculate the amount that would be freely sent for Exposition.

Commercially viewed, such an enterprise would more than repay the cost and time of its preparation. We have heard large contributors to the Bazaar assert, that the advertising effect of having their goods displayed in Covent-garden, under all the disadvantages of sale and crowding, very nearly compensated the cost of the goods. It was asserted in the French Chamber of Deputies, that the sales of goods to the foreigners who crowded to Paris to see the Exposition last year, more than doubled the whole expense of the building and attendants.

A National Exposition in London would attract visitors from every quarter of the globe; and the rent which manufacturers would gladly pay for the use of the space necessary to the display of their goods would more than cover the cost, even if admissions were gratuitous. Such a project is worthy the combined efforts of the Board of Trade and the School of Design. They would be nobly supported by the country, and the Temple-Palace of British Industry would surpass anything which this world has ever witnessed. A hint of this kind was given at the Bazaar, and was received with an enthusiasm which left no doubt of the result, and just as little doubt that the enterprise will be undertaken by some public body, even if it should not be taken up by the Government.

We look upon such an Exposition as an important part of national education. Specimens of beautiful conception and artistic execution cannot be contemplated without elevating the mind and improving the feelings. The Bazaar gave evidence of the benefit of such a display in improving and enlarging the sympathies. No one could avoid feeling a personal interest in the continued prosperity of those who produced such triumphs of ingenuity and industry, of taste and of intelligence. It was scarcely possible to avoid reflecting on the consequences that would follow, if the looms which wove those shawls, carpets, and dresses were stopped; if the furnaces that produced those magnificent castings of iron were blown out; if the hammers that wrought this steel ceased to sound; or if the spindles that spun this yarn ceased to turn. How many families would at once be consigned to misery! how many happy cottages would be reduced to the deplorable condition of the rick-burner's home! We sadly want to be introduced to each other in this country, and to learn more of our mutual dealings and productions. The worker at the loom has much to learn from the worker with the hammer; the weaver of lace and the weaver of horsehair might communicate with profit; and the designer for iron might interchange valuable hints with the designer for porcelain.

We wish to dwell on those features of the Bazaar which had a general and national interest, and to omit those which served to associate it with a special object. Still there was a moral aspect of this great spectacle too imposing and too interesting to be omitted. In fact, the greatest spectacle of all was the spectators and the stall-keepers. There were aggregated those ladies who, for seventeen days, had devoted their time, their toil, and, we fear, their health, with unwearied assiduity, to advance what they deemed the great cause of humanity and justice; ladies who had manifested an intelligence, tact, and spirit of self-sacrifice which cannot be too highly estimated, or too gratefully remembered. They were not conscious of the capabilities they possessed until they found them developed in action by the force of circumstances. Everybody was willing to concede to everybody; and there was no need for administrative functions when all minds were animated by the same feelings, guided by the same principles, and directed to the same object. Collected together from all parts of the British islands, those who had never seen or heard of each other in their lives found themselves encircled by friends though surrounded by strangers, community of feeling becoming the basis for community of affection. Never was there such a perfect illustration of the Sallustian rule, "Idem velle atque idem nolle, ea demum firma amicitia est"—(To like the same thing, and to dislike the same thing, that indeed is firm friendship); for the best feelings of the heart were at once called into warm action by the mere force of association in the same cause.

No one could gaze on the continuous stream in which the crowd flowed through the Hall, without being deeply impressed by the order, the forbearance, and the conciliatory demeanour of every individual in the vast multitude; women went about fearless of insult, and children without danger of injury.

A more perfect National Exposition of the products of British Industry would lead to the display of high and noble feelings with greater intensity and wider extent. It is for this reason chiefly that we so strenuously urge the project. We value taste, we esteem industry, we love every form in which intelligence embodies ideality; but, above all, we estimate the influence of artistic beauty in developing emotions of moral loveliness, and the influence of the triumphs of Britain's industrial prowess in strengthening every man's interest in the prosperity of the British nation.

The long night of darkness, in which Nations fought for vain shadows and derived their dreams of glory from violence and bloodshed, has gone down the sky. "The dayspring from on high has visited us," and taught that "Glory to God in the Highest" is blended and identified with "Peace on earth, good will towards men!" Commerce must bind together the nations which war dissociated, and trade unite the races which blind and selfish jealousy disseverced. The soothing influences of Art, superadded to the uefulness of manufactured products, will give force and efficacy to those lessons of civilization which it is the proud destiny of Britain to preach to the whole human race. In this career we see no goal fixed to our country's march of prosperity and greatness: her benefits to humanity will be coextensive with the wants of mankind; and her high reward will be a recognised supremacy in intelligence more glorious than the sway of the proudest empire that ever existed.

THE NATIONAL GALLERY.*

But a few years have elapsed since the erection of the edifice containing the rooms of the National Gallery and those of the Royal Academy; and it is sincerely to be hoped that its insufficiency for the two purposes is now so obvious that a proposition will be speedily brought before Parliament for the erection of a gallery worthy in every respect of the epithet "National." A brochure has been put forth by Mr. Eastlake (prefatory, we are fain to believe, to such a proposition), in which he very clearly exposes the unfitness of the present "gallery"—as these "rooms" are called—for the object for which it was built. Great was the applause and warm were the congratulations when the Academy and the National Gallery were voted in Parliament; but scarcely were the pictures hung when evidence was offered before a committee of the House of Commons, to the effect that all the best places were already occupied.

Mr. Eastlake considers the defects of the present building to be—"The inconvenient arrangement or disposition of some of the rooms—insufficient space for the due exhibition of even the present collection of paintings—insufficient room for the accommodation of those desirous of studying in the gallery—want of offices—and the imperfect system of ventilating and warming the rooms." All these objections have been entertained by visitors to this gallery, generally, since the first day on which the doors were thrown open; and Mr. Eastlake very properly does not suffer a second year of his office to elapse without calling public attention to the utter inadequacy of the rooms to the purpose for which they were intended. Mr. Eastlake lays down his objections reasonably and moderately. We do not, however, sympathize with him in his anxiety for the conveniences of copying, inasmuch as no artist with any genius could content himself with merely copying the works of another. The ever-revolving wheel of change has now turned the modern schools of Italy to the bottom of the circle—the living fire, which was lighted and burnt for ages on the Art-altars of Italy, has been suffered to become extinct for want of a worthy priesthood to succeed those who preached orthodox principle in matters of painting. These fathers could not stoop to seek a reputation at the hem of any man's garment—we see their means of ascent from sphere to sphere—for we may consider their rise and ultimate culmination like a progress from circle to circle in the Divina Commedia; and greatness in Art is to be attained to only by similar means. A volume would scarcely suffice for all we could say on copying; but briefly we will here say, that the canvasses of the great masters are like the spencer of *Mawworm*—no man can attach himself to them and rise to distinction. We know that young artists derive some profit from copies, but we should deprecate a state of things similar to that prevalent in the Louvre and the Italian galleries, in which a trade to a great extent is carried on in copies, many of which are sold to the ignorant as originals. For all the purposes of legitimate Art a sketch is sufficient—memoranda of colour and composition.

Mr. Eastlake proceeds to say:—"With regard to the insufficient space for paintings, the five larger rooms may be said to constitute the entire extent of space at present fit for the exhibition of pictures in the building. The room underneath the eastern portion of the gallery does not appear to have been intended for an exhibition-room, and could not be rendered fit for such a purpose to any extent. The light is not good, and is scarcely improvable; and the access is especially inconvenient. The gallery itself is therefore the only place for exhibiting pictures, and every increase to its contents shows that it is too confined to display them adequately. In consequence even of the addition of two pictures of moderate dimensions (by Guido and Rubens) during the last year, other works which were hung near the eye have been unavoidably placed at too great an elevation to be duly seen, or to be of use to the students who copy in the gallery on private days."

With all these objections it is extraordinary that such a building should have been constructed for the reception of pictures. Not a greater evidence of the progress of a taste for Art can be afforded than, we may call it, this sudden insufficiency of the National Gallery, unless it be the already working necessity—as witness this letter—of the erection of a new one, for which is proposed a design, published in November, 1839, by Professor Magnus, of Berlin. This is simply a circular building, having screens or walls radiating from the centre, each compartment lighted by a window in the exterior wall, a plan evidently calculated to secure the best light to a great amount of space, well economised, and everywhere available. We cannot discuss at length the respective merits of side lights and sky lights, but the latter we should advocate; and a moment's consideration will show that the radiations of a circle will run at an angle in respect of the outer window highly favourable to the display of works of Art.

The prospects of the increase of the national collection become with each successive year more clear. The building is not sufficiently extensive for its present contents; hence is a new building in every way indispensable, in which case arises the question—"What becomes of the present rooms?" Let these, we propose, be added to the apartments of the Royal Academy, and then ample space will be obtained for the exhibition of every work of merit sent thither, without a shadow of excuse for the crushing expediency of putting good works out of sight.

Of the national collections of Europe ours—although the last formed—will assuredly not be the least valuable, as the means are at hand for its extension to a scale equalling the magnitude of the most celebrated collections of the Continent. The Gallery in the Louvre was established by Francis I., and, although rich in works of the Italian school, is yet deficient in pictures which it might be conceived were more readily obtainable, as examples of Durer, and the German school—of Hobbima, Hackaert, Van der Neer, and others of the Dutch painters, besides being indifferently provided with specimens of many others whose works are in high estimation. The Dresden Gallery was commenced 100 years ago, by Augustus III., and contains upwards of 1800 pictures. The Gallery at Vienna was first instituted by the Archduke Leopold William, in 1657. It is rich in specimens of the Italian schools, and possesses a more perfect collection of works of the Dutch masters than any other gallery. The Gallery of Düsseldorff owes its origin to the Elector Palatine John William, and contained 46 pictures attributed to Rubens, and certainly some admirable and undoubted productions of some of the most distinguished members of the Dutch and Flemish schools; many, however, of the best works have been removed hence to Munich, where the collection consists of about 1000 pictures distributed in seven rooms. These galleries contain very many works of more than doubtful originality, and will bear no comparison, as well in this respect as in that of the state of preservation of the pictures, with some of the Italian collections, as for instance that at the Pitti Palace at Florence, of which the greater number of the Italian pictures came direct from the easels of the painters, and those of other schools are well known works—it is, in short, the rarest collection existing. This is a gallery which which we could never hope to equal; but there exists no other which we may not expect to rival: since it is evident that many have been formed without due regard to the genuineness of the works; and in this country there exist more private collections of undoubted works of all schools than in any other. One of these was purchased to form the nucleus of our national collection; others may be added in like manner, which, with the additions of bequests and presentations, will form ultimately a gallery numerous—it cannot be doubted—and genuine, we earnestly hope.

It is to be hoped that, in a new gallery, space will be set apart for the works of the English school—a school which foreigners are unwilling to admit, because we have no sufficient exhibition of the works of native artists; beyond this, other and more solidly beneficial results may be expected from such a measure, for the influence which such a collection would exert upon living artists would be highly salutary. A gallery of the British school, suggests Mr. Eastlake, should comprehend worthy examples of every past period. Various circumstances concur to invite attention to the means of providing a permanent place of exhibition for the most select works of our artists, with a view to the future. The munificent bequest of Sir Francis Chantrey ensures the purchase which may hereafter be produced in this country; and a selection from such specimens will ultimately, in all probability, be placed in the National Gallery.

From the substance of this letter we conceive that the necessities for a new National Gallery have been maturely considered and fully made out; and we trust, before long, to see the proposition brought forward in due form. We receive this letter, indeed, as an unequivocal proof that some plan is actually in agitation; the letter is, we imagine, a "feeler"—the intention to issue which was, to say the least, known aforehand to the "authorities."

Of this, Prince Albert and Sir Robert Peel, and the other members of the Royal Commission of Fine Arts, together with the accomplished Secretary, may be fully sure—if a proposition for granting £100,000 for this great and worthy purpose be made to Parliament, it will receive no opposition whatsoever from those who are assumed to be more directly "the representatives of the people;" we believe the warmest advocates of such a procedure would be the manufacturers and artisans of Manchester, and the other "producing" towns of the provinces, who will grudge no grants that shall tend to elevate the moral and social tone of "the mass," and really contribute to the "greatness" of the country.

It is, we know, a leading characteristic of the present age, that intellectual enjoyments are displacing mere animal pleasures; that men look for happiness to other sources than those from which they foolishly thought to derive it, a few years ago. Need we point for proof to what the artisans of Great Britain have done, out of their own limited means? Need we supply evidence to show that public collections of works of Art may be visited by "the million" without the remotest risk of injury to the objects shown? The fact is that the world has undergone a wonderful change during the last half century: it is wise to perceive this; but it is far wiser to legislate with a view to meet it. We repeat, the proposal to erect "A National Gallery" worthy of the nation will be sure to receive the support of the British people,—who will gladly pay "a tax" for its erection.*

* Observations of the Unfitness of the Present Building for its Purpose. In a Letter to the Right Hon. Sir Robert Peel, Bart. By Charles Locke Eastlake, R.A.

* We may take this opportunity to hint that a proposal is afloat for erecting a gallery for works of Art on Waterloo-bridge—not, of course, as a national work, but a private speculation. It is intended to run the whole length of the bridge—a quarter of a mile; there is much in this project that strikes us as advantageous; we shall, probably, have much to say on the subject next month.

HEAD-COVERINGS IN ENGLAND.*

By F. W. Fairholt, F.S.A.

Beaver had not come into use, and hats of taffeta, velvet, and sarcenet were worn as late as Elizabeth's time, according to Stubbes; of some such material the hats of the fifteenth century appear also to have been made, as they are sometimes of light colour, and sprinkled all over with a pattern, as if made of silk or velvet. An example is here given from the romance of "The Count D'Artois." The shape of this hat is very curious, as it is precisely similar to the modern hat in all points; the feathers are so disposed as to bow to each side in walking, and are of considerable elevation. Such hats are not uncommon in drawings of this period; and it may be considered as remarkable that, amid all mutations of times and fashions, they should still survive, and their plain crowns and ugly flat brims be still patronised by the male portion of the community who particularly wish to distinguish themselves on "the turf," and who are generally very anxious to adopt the most *outré* attire.

A hat with a very broad brim, brought over the forehead to an acute point, is worn by the figure here given from the same MS. It is of very common occurrence. The band is seen passing round it at bottom, from whence issues a very peculiar feather, which appears to be trimmed in a series of small tufts all the way up. Of this fashion another example occurs in the figure below, the last selection from the same curious series of illuminations. The band here is very distinctly seen, of great breadth; the crown of the

hat is high and rounded something like those worn by the figures already given from the romance of "King Meliadus." It is combined with a very singular one copied from Royal MS. 15, E. 4, a splendidly illuminated "Chronicle of England," written for Edward IV., who is represented in the frontispiece as receiving it from its author, seated on his throne, and attended by his brothers the Dukes of York and Clarence. This style of hat became prevalent, and it expired upon the heads of old countrywomen only during the last century; being still considered as their stock-property on the stage even in the present day. This hat in the original is a very gay thing, being yellow throughout, having blue bands running round the crown; it is very few complexions that such a head-covering would suit.

The hood was by this time abandoned by all but the lower classes, to whom its convenience and economy were great recommendations. The popular expression, used to characterize a double-dealing person as one who "carries two faces under one hood," could only become universally understood by an equally universal custom of wearing hoods. In the middle ages, a very common form of oath was used by those who swore "like a comfit-maker's wife," and feared, like Lady Hotspur, "a good round oath"—which was—

"As sure as I wear my hood beneath my hat;"

the hood at this time being constantly worn, the hat only occasionally as an extra preservative from the weather, although about the time of which we are speaking it had nearly banished the other head-covering.

From the same MS. we copy two full-length figures, which are valuable as general illustrations of the peculiar dress of this reign. They wear doublets, which are pleated down the back with great formality, and have stiff upright collars; tight hose cover the legs, the clogs and toes of the shoe being as inordinately long as their doublets are ridiculously short. But the hats are what we are now most interested in, and these figures display a peculiarity worthy of notice: their hats are of velvet, in one instance green, in the other black, with bands of narrow gold threads crossing them. To each is appended a long black band of cloth or silk, which, passing round the neck, hangs over the back, ending in a bunch of bows, tassels, or fringe. They are the last vestiges of "the *liripipes* or tippets, which pass round the neck and hang down before, reaching to the heels, all jagged," mentioned by a writer of this century, quoted by Strutt, and which are frequently seen upon brasses and monumental effigies of this period; among which may be particularly instanced the effigy of William Canynge, who died 1474, still to be seen in St. Mary's Church, Bristol, and engraved in Hollis's "Monumental Effigies;" and the brass of a notary, of the time of Edward IV., in St. Mary's Tower Church, Ipswich, engraved in Waller's series of "Monumental Brasses." In both these instances the cap or bonnet is upon the left shoulder, the tippet connected with it reaching in front to the feet of the wearer. It is here considerably shorter, but the two figures very clearly show the way in which the hat was thrown off the head and hung behind the back at the pleasure of the wearer.

Varieties of the fashion of hats at this period are so prolific that dozens of cuts might be given depicting their various forms. In the selections made those usually worn have been taken in preference to those merely singular or quaint; but fashion was very changeable, and we can give but a faint idea of its mutations.

Let us return to the ladies. The fashionable head-dress of the last days of the house of York may be seen in the specimen here selected from Harleian MS. 4438. It has been termed the heart-shaped head-dress, from the appearance it presents when viewed in front, and which resembles that of a heart, and sometimes of a crescent. It is of black silk or velvet, ornamented with gold studs, and having a jewel over the forehead. It is remarkable for having attached to its right side the same long liripipe, tippet, or pendent band so generally affixed to the hat of the gentlemen, but, of course, not used in the same manner, and, perhaps, adopted with that curious conformity of style in both sexes which has prevailed at all ages and amid all varieties of form in dress. A front view of a head-dress somewhat similar is here copied from the brass of Lady Arderne (who died about the middle of the fifteenth century), in Latton Church, Essex, engraved by Waller. The caul of the head-dress is richly embroidered, the coverchief or veil above being supported by wires in the shape of a heart, with double lappets behind the head, which are sometimes represented transparent, as if made of gauze.

Such gauze veils, or rather coverings for the head-dress, are frequently seen in the miniatures of MSS. Two are here selected from the Royal

MS. 19, E. 5. The steeple head-dress of one lady is entirely covered by a thin veil of gauze, which hangs from its summit, and projects over her face. The other lady has a hat (if such a name may be applied to it), widening from its base, and made of cloth of gold richly set with stones. Such jewelled head-dresses are represented on the heads of noble ladies, and are frequently ornamented in the most beautiful manner with stones of various tints.

The poets of the middle ages are prolific in gorgeous descriptions of such jewelled head-dresses. In the romance of "The Kynge of Tars," a lady has "on her head a comely calle." In the romance of "The Rose," we are told of another, whose

"crounet
Was full of rich stones set."

In the same poem, Idleness, one of the characters, is gorgeously attired, and we are told—

"Of body so well wrought was she,
Men nedin not in no countrie
A fairer bodie for to seke;
And of fine orfrais had she eke
A chaplet, so semely on
Ne never werid maide upon;
And fair above that chaplet
A rose garland had she set."

"Orfraies," or goldsmiths' work, was frequent upon such head-gear, of which the head of Lady Arderne, just noticed, offers a good specimen. Patterns were chased in precious metals, of the most beautiful kind, in the middle ages, to adorn ladies' heads. In the poem already quoted, we are told of Dame Gladnesse:—

"Of orfraies fresh was her garland;
I which that sene have a thousand,
Save ner i-wis no garlande yet
So well i-wrought of silke as it."

By which it appears that her head-band or garland was made of silk, and decorated with jewellery; and the poet declares, although he had seen a thousand garlands, he had never before seen one so well wrought.

Plainer folk wore plainer head-dresses. The incised slab to the memory of "John Roleston,

* Continued from page 151.

Esquyer, sometyme lord of Swarston, and Sicili hys wyff," in Swarkstone Church, Derbyshire, who died 1482, gives us the head-dress of the said Sicily as represented in the lowest figure of the accompanying cut. It is a simple cap radiating in gores over the head, having a knob in its centre, and a close falling veil of cloth affixed round the back. Nothing can well be plainer, and it seems to be constructed as much for comfort as for show. The same remark will apply with greater force to the example above it, which most certainly cannot be recommended for its beauty; it is a stunted cone, with a back veil closely fitting about the neck and very sparingly ornamented, and is worn by "Mary, wife of John Roleston, who died 1485," and is copied from the incised slab to her memory in Rolleston Church, Staffordshire. They may both have been plain country ladies, far removed from London, and little troubled with its fashionable freaks.

With the accession of King Henry the VII. came a squareness and stiffness of head-coverings for male and female. This gradually gained ground until it presented an angular figure, and is generally termed "diamond-shaped" by writers on dress. It may be understood by the cut here given, copied from the effigy of a lady of the Arden family, in Aston Church, Warwickshire, as engraved in Hollis's collection of "Monumental Effigies." It is of unwieldy proportion, the inner folds of white linen, the outer ones of purple cloth or silk, edged with yellow, and overlapping each other. The portraits of the wives of Henry VIII. will furnish fine examples of the best form assumed

by this head-dress, as well as the many portraits by Holbien, executed at this time.

With three specimens of the men's caps of this period I will, for the present, conclude. They are selected from tapestry of the early part of the sixteenth century. They are very flat, in accordance with the taste of the time, and they show the way in which the flaps or brim were turned up and secured: in one instance it is fastened by a band, which, being fixed on one side, passes through the flap on the other, where it is held by a button; in another instance it is tied in the centre, and in another secured by a double lace. The button-cap was indicative of a countryman in the reign of Elizabeth.*

* To be continued.

A VISIT TO THE FEMALE SCHOOL OF DESIGN.

BY MRS. S. C. HALL.

"I cannot dig: to beg I am ashamed."

"WHAT am I to do with my daughters?" is the constant inquiry of parents in what is called "the middle rank of life,"—of those, in fact, who, with restricted means, have brought up families respectably, yet are unable to leave them "independent"—independence meaning, too generally, merely money; money being, in truth, the only independence in which an Englishman has much faith. No matter how sound may be the education, no matter how excellent the prospects, nor, unfortunately, how large a share of talent a young woman may possess,—such is the peculiar construction and constitution of English society, that, unless she has MONEY, she is not considered "INDEPENDENT." Consequently, when a parent says "What am I do with my daughters," he means, how he can place them so that they may earn a livelihood, and turn either their accomplished, or their industrial, talents to profitable account. The question is, unfortunately, very hard to answer. It is one pregnant with the deepest interest to the community at large, and yet it excites very little attention in proportion to its importance.

It is impossible to fancy any situation more fraught with danger and difficulty than that of a young woman, of moderate talent and good intentions, left upon the world without the means of support—it may be, tenderly brought up, gifted with health—the limited degree of strength which City breeding engenders—and an earnest desire to labour according to her power; yet she may be not only unable to procure employment, but hardly know what employment to engage in, or even to hope for. I say of *moderate* talent, because I have such faith in great talent—such belief in the "I WILL" of strong intent—that I think it can overcome all difficulties, and triumph over all dangers; but this is the lot of few—few men, and still fewer women.

It requires a large outlay of capital to educate a girl to fill the situation of governess; and the salary usually paid as remunerative of instruction is a most miserable interest—not alone for the outlay of time and labour, but of actual money, in acquiring the necessary accomplishments. Yet, so badly are things organized in England with regard to the employment of the female population—of the valuable middle class—that this "teaching" is nearly the only occupation a tolerably well-educated female can turn to for support, in the event of a change in her parents' circumstances; though hundreds would be content—nay, happy—to let go the threadbare hold it gives them to be entitled "genteel," if they could only earn bread by any other means.

The life of a shopwoman is one of intense fatigue—twelve—fourteen—hours of incessant movement or standing in a heated and impure atmosphere! It has become almost impossible to look at a gaily-lighted shop without thinking of the cruelty of keeping both men and women employed therein for so many unnecessary hours. If any lady doubt the fatigue incidental to such exertion, let her recal the memory of a "standing" she has undergone on a "birthday," or the lassitude that follows the evenings receptions at her own home; such fatigue, despite the excitement and the pleasure, is often more than she can bear;—let her think how much more the shopwoman has to endure!—day after day—night after night—no change except from standing to walking—no gratitude for her exertions to please—no thanks for her patience! And yet it is a matter of deep regret that so few women can find occupation in our shops: for those who have strength to support the fatigue it is preferable to the "Work, work, work," which never tolled in our ears until it entered into the deep heart of a true poet to put the sorrow into song. No rational person will, for a moment, complain of the necessity for labour which those not born to wealth must endure: I know what it is, for mine has been a life of no light toil; mine have been daily and nightly hours of hard work for a series of years; but it has been remunerated in a double sense, and consequently, although fatiguing and anxious, it has brought with it contentment and gratitude. But what would this incessant toil have been if unsuccessful?—if, as with scores of others, these blotted papers had grown mildewed with the tears of disappointment, and, like many of my less fortunate sisters, I should have sighed forth, in words of touching helplessness—

"I cannot dig: to beg I am ashamed?"

I am certain the women of England are too high-minded to complain of being obliged to work for their living—if called upon by either their duties or necessities to do so: all they ask, and all their right-minded friends ask for them, is—a field for labour, and employment in that field.

That all means of employment hitherto open to young women in the middle class of life are unequal to the demand for employment, is most unhappily evident; even at this busy season of a most busy year, there are numbers of young persons who cannot obtain it. The work-rooms of our milliners and dressmakers are crowded with those whose birth, at all events, entitles them, in many instances, to be called "ladies"—the orphan daughters of professional men, merchants, lawyers, clergymen, and officers—despite the fevered toil, despite the midnight labour and the heated atmosphere, they consider themselves fortunate in being employed, particularly when they hear the repeated denials given to other young women who tender their services for almost anything they can obtain. It is most distressing to know that there are, at this moment, hundreds of well-educated and industrious young women who would rejoice in the attainment of any honest calling—to whom a few weekly shillings would be wealth—who cannot make more than a shilling a day either at "gloving," or lacemaking, or shoebinding, or flower-making, or plain or fancy work; and who have both capacity and taste for what may be termed a higher class of occupation: creatures who care not for heat or cold—for distance, or time, or labour—if they can only see even a prospect of acquiring the knowledge that will provide something for the hereafter.

Certainly, for a great nation, we have for a long time neglected much which now cries trumpet-tongued against us! But, of late, new ears and new eyes have been added unto us; and we have learned that because certain classes suffered patiently we did not think they suffered at all. We have not only long said, but long felt, how shocking it was that Englishwomen should work far harder than negro slaves,—and, when they could not gain wherewith to keep alive their toil-worn bodies, creep into the corners of garrets and die of privation, if not of starvation. Yet it is only lately—within the last three fast-going years—that thought was taken to provide a SCHOOL OF DESIGN wherein women might have fresh fields of employment opened unto them.

These thoughts have been suggested by a visit to the Female Branch of the Government School of Design—and seem necessary as an introduction to some details concerning that most interesting and most important establishment; where already upwards of fifty young women are pursuing useful studies, but from which, unhappily, a still larger number are excluded—for no other reason than because there is—"want of room,"—want of room, which the nation cannot—or at least does not—supply to advance a great national purpose, and to place fifty persons such as I have described in a position which secures almost the certainty of future independence as the reward of toil!*

* To be continued.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Much interest is evinced among artists and the public for a new mode of fresco-painting, called "stereochromy" (fixed, penetrating fresco). Specimens executed after this novel method resist every sort of influence of the climate—rain, snow, exposure to light and air, even the agency of acids; chiefly two tableaux—one of common fresco, the other stereochromatic—have been tested during the most rigid months of last winter. After a continued exposure to the influence of all the changes of air, they were suddenly taken into heated rooms; the consequence was a striking difference in both: the former, chiefly in the flesh parts, had been totally destroyed, great portions falling off, and the mortar-ground being quite separated from the solid mass of the slab; the latter, the stereochromatic specimens, had not undergone the least change, appearing as if it had just come from the hands of the artist, the mortar-ground being found in its primitive firmness and solidity. Diluted acids had no influence at all on this painting; concentrated ones very little; whilst either description totally destroys common frescoes. As to colouring, stereochromy is superior to common fresco: it gives the same light, but more powerfully, and goes much deeper on the scale of colour-tones; the colours themselves are richer, allowing, at the same time, a greater, more various mixture, in which common fresco is very deficient; they are quicker and more uniformly dried up, thus enabling the artist, even during his operation, to make a prognostic of the eventful effect and success of his work. Painting itself is much facilitated; ease and full power given to the pencil; the ground is made in the whole—not in portions, as in common fresco. The work may stop for a time, and be resumed as the artist pleases. We owe this invaluable invention to Dr. Fuchs and Professor Schlotthauer. It is quite independent; had nothing to do with Pompeiian painting; nor was it influenced by any earlier or later investigation into the nature of that sort of painting. The process is altogether new: it will not substitute the common fresco, but entirely supplant it, being thus immensely superior to the character of a mere surrogate; pre-eminently distinguished for its durability and method; being at the same time a produce of German science and unremitting labour and patience, which have so eminently been displayed in several other inventions of a similar character, *e. g.*—galvanography, glass-painting, encaustic-painting, &c. &c. For years Professor Schlotthauer, the artist, has industriously been engaged in finding out a method of making common frescoes more lasting. Encaustic had made a good progress, and had been amply employed by M. Von Schnorr in the Emperor's rooms of the King's Palace, but the colouring had not attained that permanent character which is so necessary for frescoes in our climate; for which reason the invention of M. Fuchs, who is an eminent chemist, at once promoted the exertions of M. Schlotthauer in a high degree, and their united efforts succeeded in producing the wonderful new method. The painter uses chemically prepared colours, the varieties of which depend upon the nature of the ground which they are to be applied to. The saturation of the colours with a certain solution combining the ingredients, is stronger for canvas, and lighter on stone or mortar, than forming only a coating a few lines thick, but forming, together with the ground, a mechanically inseparable mass, which is penetrated by the colours in a far higher degree than in encaustic painting. The whole mass is greatly indurated, resisting even the great mechanical force of a hammer, or even of any sharp-pointed instrument, intended to destroy the colours: add to this the above-mentioned little influence which is exercised even by strong chemical agents, and the invention is characterized as one of paramount importance. I hope to be enabled to give further details in the next number of the ART-UNION. In M. Mueller's foundry the figures of two nymphs—of the Danube and Elbe—have been beautifully cast: they are intended to decorate two public fountains in Vienna. The statue of Kreitmaier, the late Bavarian legislator, is at present under the operation of the chisel. The work is beautiful. In preparation for casting are—the chest of the colossal Bavaria; the statue of Huskisson, for Liverpool, after the model of an English artist residing in Rome (Gibson); the figure of a female, by M. Wagner, of Stuttgardt, belonging to the monument which Wurtemberg devoted to her King in commemoration of his five-and-twenty years' reign; and several other statues intended for the Bohemian Walhalla.

VIENNA.—The premature death of Danhauser, the eminent artist (born in 1805, at Vienna), is much lamented. He fell a victim of nervous fever.

FRANKFORT-ON-THE-MAIN.—M. Passavant, Inspector of the Staedel Museum, has made the acquisition of one of the most celebrated pictures of the city of Rome, from the collection of the late Cardinal Fesch. He purchased for the Museum the celebrated 'Madonna, with the four Evangelists,' by Alessandro Bonvicino, commonly called Il Moretto, for the price of 30,000 florins (£2500).

STUTTGARDT.—We have to lament the death of Charles Leybold, professor of the Kunstschule (School of Art), and Inspector of the Picture Gallery—an eminent historical and portrait painter. A very interesting publication appeared a short time ago, viz., "Denkmaeler der Kunst zur Uebersicht ihres Entwicklungsganges von den ersten Kuenstlerischen Versuchen bis Zuden Standpunkten der Gegenwart" (Monuments of Art, from the primitive Artistical Specimens up to its present State of Development). Edited by M. Aug. Voit, Professor, of Munich. First No., plate 1. to 8., forming at the same time the illustrations of M. Kugler's "History of Art." Publishers, Ebner and Seubert, Stuttgardt.

DRESDEN.—M. Semper, the celebrated architect, in defence of his rejected plan for the erection of the Church of St. Nicholas, at Hamburg, has written a small but very curious treatise on the architecture of Protestant churches, in which he gives the preference to the round arch, in opposition to the pointed arch, for the structure of Protestant churches—in which the sermon forms the principal part of the service, and where galleries must be introduced. He denies that the pointed arch is originally German, saying, that this style neither originated nor was cultivated in Germany: Italy, England, France possessed the same style, each applying it to the national wants. This mode of building, therefore, is no more of German character than the Byzantine-Roman style, to which the genius of the Germans gave that eminent feature which the Gothic style has. In the same measure, he says, as the Nibelungen Saga is more nearly allied to the character of our times than the Titurel and the Minstrelsy of the thirteenth century, the round arch bears more of the present time than the pointed arch, which is antiquated. The former, on account of many foreign elements which, in the course of time, it adopted, and for the contrasts finally united in it, is analogous to the state of our civilization—containing, at the same time, very significant symbols which emanated from Oriental Christianity. Our churches, he further adds, ought to be religious buildings of the nineteenth, not of the thirteenth, century. Searching for the relics of bygone ages is an offence to the present time. The nineteenth century is not worse than the thirteenth, and so forth. The treatise is not free from personal animosity. The late M. Roessler, Professor of the Academy of Arts, has been replaced by the celebrated artist, M. Schnorr von Carolsfeld, of Munich (a native of Saxony). The grand cartoon of the same artist, representing 'The first Meeting of Brunhilde and Chriemhilde,' purchased by the Academy, has lately been exhibited, and excited much admiration.

HAMBURG.—Finally the competition for the construction of the Church of St. Nicholas has been brought to a conclusion. The commissioners for the examination of the plans had awarded the first prize to M. Semper, of Dresden; the two following to Mr. Scott, an English architect, and M. Strack, of Munich. But the public openly expressing their dissatisfaction, the commissioners had recourse to the judgment of M. Zwirner, of Cologne (the architect for the restoration of the Cologne Cathedral), and M. Boisserée, of Munich; the latter having been prevented by illness from attending, the former decided in favour of Mr. Scott, who will probably be intrusted with the construction of the cathedral. The two following prizes were declared by him in favour of MM. Strack and Lange, of Munich.

COLOGNE.—The progress in the restoration, or rather completion, of our celebrated cathedral, in the course of only three years, is a good argument in favour of modern skill, industry, and promptitude in architecture. An immense deal must yet be done; but what has been executed must fill the beholder with admiration. This feeling was manifested at the third year's anniversary festival, and the public gave the architects and workmen a decided applause. M. Zwirner, the ingenious architect, surrounds himself with very able hands. His establishment begins to be looked upon as a sort of high school of architecture, which denomination it really merits.

HANOVER.—The King has made a magnificent acquisition for his eminent collection by the purchase of Lessing's celebrated picture, 'Henry V. overtaken by a Thunder Storm, and seeking Shelter in a Monastery,' for the price of 500 frederics d'or (£366).

WEIMAR (Saxony).—M. Schwerdgeburth has made and published an excellent steel engraving, representing 'Luther's taking Leave of his Family and Friends.' The price is only 20 silver groschens (about 2s.)! M. Schramm is in the possession of a splendid album, containing beautifully-executed portraits, of striking likeness, of the most celebrated contemporaries distinguished in science and the Fine Arts, together with their facsimiles, and very characteristic decorative illustrations. He intends shortly to publish this album.

LEIPZIG.—Three eminent modern pictures have lately been exhibited here, by M. Buddeus, of Düsseldorff: 'Huss before the Costnitz Council,' by Lessing; a diminished copy of a painting by the same artist, 'Tasso with both the Eleonoras;' and 'The Silesian Weavers,' by Charles Huebner, of Koenigsberg.

CARLSRUHE.—In a most unfavourable locality—an emptied hothouse — plenty of mediocre would-be-fine pictures were exhibited; only a few select specimens were worth looking on. M. Grund's portrait of the Grand Duke is eminent; so are M. Schweinfurth's 'Snowy Grove;' and M. Stange's 'Morning Bell.' M. Schwind's large fresco in the staircase house of the Carlsruhe Academy is a grand composition, and excellently executed.

PRAGUE.—The Exhibition of this year has been distinguished only by a few good works, chiefly of Munich artists. Of historical pictures must be mentioned, 'Premysl Ottocar converting the Heathenish Prussians to Christianity,' by Chola (a native painter)—an eminent specimen; Huebner's 'Head of Christ' and Schraudolph's 'Madonna,' are distinguished for their beauty. Among the genre paintings attracted general admiration: M. Danhauser's (see under the head of Vienna) 'The Testament Opened,' and 'The Reading of Novels,' and M. Flueggen's 'The Bliss of Matrimony;' 'The Two Sulky Men in the Public-house.' The following landscape-painters exhibited very nice specimens of their art:—Buerkel, Heinlein, and Hanshofer. In M. Gauermann's 'Poacher on the Koenigssee' the tracery of the animals is splendid. M. Gudin's 'Wrecked Vessel,' M. Baumann's 'Agitated Sea,' M. Krause's 'Navy,' and R. Van Haanen's 'Coast of Scheveningen' are exquisite in this branch of painting. Highly to be ranked are M. Selbertz's portraits. In sculpture are admired M. Hechnel's (of Dresden) two models in gypsum, 'Beethoven's Statue,' and a basso-relievo, 'St. Cecilia.'

FRANCE.—A new Perugino has been added to the Louvre: it is placed at the bottom of the Italian Gallery, on the right of the 'St. Cecilia' of Domenichino. It has been purchased for 25,000 francs of the executors of M. De Gerando, who brought it from Italy during the Empire. The work is excellent in composition and style. The prominent figures are the Virgin, St. Joseph, and angels kneeling near the infant Jesus, who is laid upon the ground. On the right appear the shepherds, and in the background the Magi, with their horses and attendants. On the left is a stall, with an ox and an ass; but the whole of this part of the picture seems to have been repainted, inasmuch as it accords but little in style with the rest of the picture.

Association of Artists.—We have already noticed the progress of this Association, which now numbers nine hundred members, with the prospect of yet very great augmentation, as provincial committees are now being formed.

St. Germain l'Auxerrois.—The large mural painting, executed by M. Joseph Guichard, has been uncovered, and presents an admirable effect. It is a daily source of attraction to visitors.

How's Illustrated Book of British Song.*

It is always a pleasant thing to see Art employed in ministering to the wishes, the wants, or even the whims, of "the many." The time is long gone when refined luxuries were considered the exclusive acquirements of the rich; modern improvements or inventions have placed a vast number of productions, formerly inaccessible to the mass, within reach of persons of comparatively limited means; and it is among the greatest privileges of the age that one of the mightiest public teachers of good — Art — is exercising its salutary influences upon the minds and hearts and habits of all classes of the community. If at one extreme of the chain — the links of which unite the several grades into which the great human family is divided — we find "the Royal Commission," with its plans for decorating the New Houses of Parliament; at the other extreme we find the several corporate bodies of manufacturing towns actually petitioning the legislature for permission to tax themselves, in order that they may obtain the enjoyment and the instruction to be derived from pictures and other works of art! History will, hereafter, characterise this incident as the leading event of the nineteenth century — for it is even now not difficult to foresee the prodigious advantages to which it must inevitably lead.

The publishers have been for some time "on the alert" to meet the increasing demand for what is excellent in Art; and ere long things that are inferior will, by finding no purchasers, cease to produce mischief by inculcating bad taste, and bad morality, its invariable associate.

This subject is, indeed, one upon which we delight to dwell; education, in its varied ways, is making rapid progress; mind is "marching" with giant strides among the humblest classes; mere sensual enjoyments are daily losing their influence, and in their stead intellectual pleasures are assuming a powerful sway over the multitude. Honour to those who advance a "consummation" — in the best and truest sense — "devoutly to be wished." Society is already reaping the advantage of a happy change over the manners and morals of the "million" — instruction is a sure and safe Reformer: the pen and the pencil are busily at work, opening new sources by which the senses may be gratified, while the heart and mind are improved.

Among other successful attempts to minister wisely to the popular want, is that which the accompanying examples will introduce to the reader — a collection of the choicest British songs (the words and music), illustrated by drawings on wood by eminent British artists. For some time past, we have been accustomed to receive new music with very brilliant title-pages — printed in colours and gold, or with carefully executed drawings in lithography. We believe such improvements upon the old system were first introduced by Mr. Lee of Albemarle Street; they have been carried to a great degree of perfection by Messrs. D'Almaine and Co., of Soho Square; and we have lately seen some examples from the press of Hanhart, of marvellous beauty — such as half a century ago would have been considered the wonders of an age. They are, however, for the most part, *fine* rather than good, and can be produced only at considerable cost. The publication under review has many advantages; first it is, in the truest sense, a work of art; next it is uniform and complete; and next it is produced at a rate of scarcely conceivable cheapness — a circumstance mainly attributable to the fact that music may now be printed, like books, from moveable types, it being no longer necessary to have separate and distinct engravings of every plate, to be worked, at large expense, by the copper-plate printer. The consequence is, that we are able to procure for pence that for which our fathers paid shillings, — while the quality of the article supplied is immensely in our favour. Take, for an example, the "Part" before us; hitherto, the charge for a single piece of music (the same charge, indeed, is still made, but the piece will be accompanied by an illustrated title-page) has been two shillings and sixpence; that is precisely the charge made for the part referred to; and it contains ten songs, with ten very beautiful engravings on wood of a large size, drawn and engraved by some of the most distinguished of our British painters and engravers. The specimens we are enabled to give, will sufficiently explain the nature of the work, and supply a just idea of its merit, interest, and value. The print which heads this page contains a portrait of Dr. Arne, of whom a brief memoir is given, and of whose famous compositions the publication contains many. Similar portraits of the leading English professors will be found scattered throughout the work. But, although wise introductions, they are not the most attractive of the illustrations; these are suggested by the songs, and have been, generally, the produce of accomplished artists, who have fully entered into the spirit of the themes they were to depict. We have, among them, the names of several who are familiar friends, and whose abilities would go far to render any publication popular: thus Kenny Meadows has "taken in hand" "The mischievous Bee;" Townsend, the song of Puck, "Where the Bee sucks;" Warren, "The Thorn," and others; Crowquill, "Flow, thou regal purple stream;" Fahey, "Ere round the huge Oak;" Weigall, "Old Towler;" Dodson, "The Beggar Girl;" Franklin "Sally, in our Alley," M'Ian "Allen-a-dale," &c. &c.

For much of the character given to our modern engravings on wood, we are indebted to the Germans, who adopted the "free style," which is perhaps best calculated for the material; the object being to convey ideas of form and composition, rather than tone and colour. The artists in this work have acted upon this principle; their productions are loose, but often brilliant, and generally highly effective.

In order to meet the growing demand for "book illustrations," Invention has been for some time actively at work; hitherto, however, with little effect; for at present there seems to be nothing so good as the old, and time-honoured, process of drawing and engraving on wood. While, however, our English engravers are unrivalled for skill and manual dexterity — for executing, indeed, the work which the artist supplies for them — it is somewhat humiliating to confess that our artists generally have declined a labour which, in other countries, has been classed among the most honourable of all the occupations in association with Art — for if it be the highest purpose of Art *to teach*, assuredly its worthiest occupation is to teach the many — to exert its holy influences over mankind; for the multiplication of paintings by engravers, and their circulation in books, may instruct a million where the lessons to be derived from the original production of the pencil may guide but one.

The three Prints we have selected as examples of the volume are, 1st. the illustration of the touching old song,

"When William at eve meets me down at the stile,
How sweet is the nightingale's song!"

which Mr. R. T. Hamerton has very gracefully illustrated; 2d. a remarkably grand and effective composition, from the pencil of Mr. F. R. Pickersgill, to accompany the lines,

"When pensive I thought on my love;"

and Mr. Warren's truly beautiful reading of one of the sweetest songs of Shakspere,

"Come unto these yellow sands."

Of these, the first and third are engraved by the brothers Dalziel, and the second by W. J. Green. Nearly all our best wood-engravers are among the contributors — Linton, Landells, Mason, Nicholls, Gray, Measom, &c. &c.

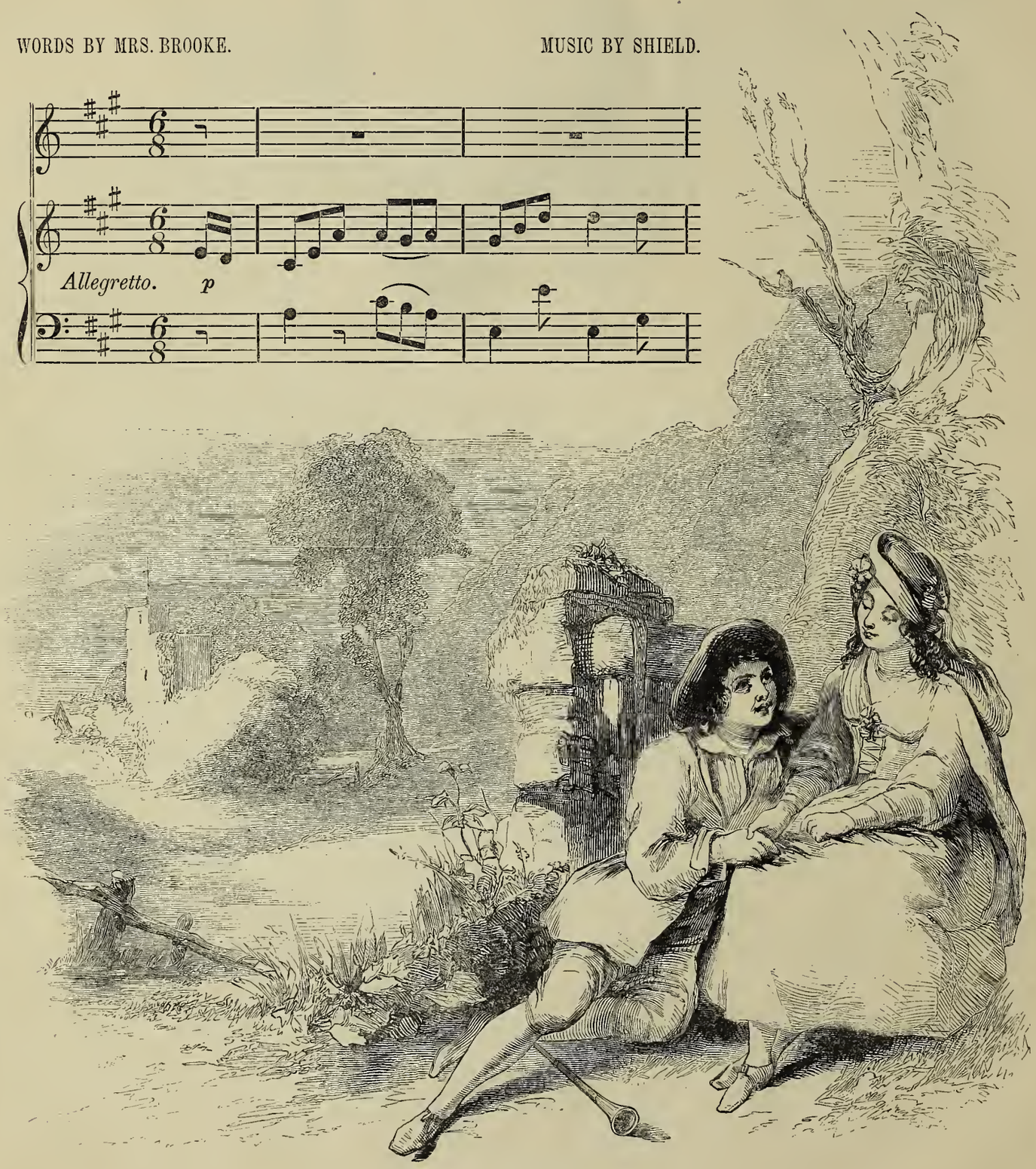
The surest and safest recommendation a good work can receive, is an example of its contents; the reader will, from the specimens here given, be in a great degree able to judge for himself; and we cannot doubt that his opinion will be favourable to a publication which places before him the most esteemed English compositions in association with highly meritorious productions of art. The work may be, indeed, a rare and valuable addition to the contents of the music stand; but its utility is not limited to this, its leading purpose; for it may grace the drawing-room table as a most desirable collection of pleasant and excellent prints.

We have only to add that our examples are somewhat reduced in extent, so as to suit our pages: the publication is of the usual size and form of "sheet music."

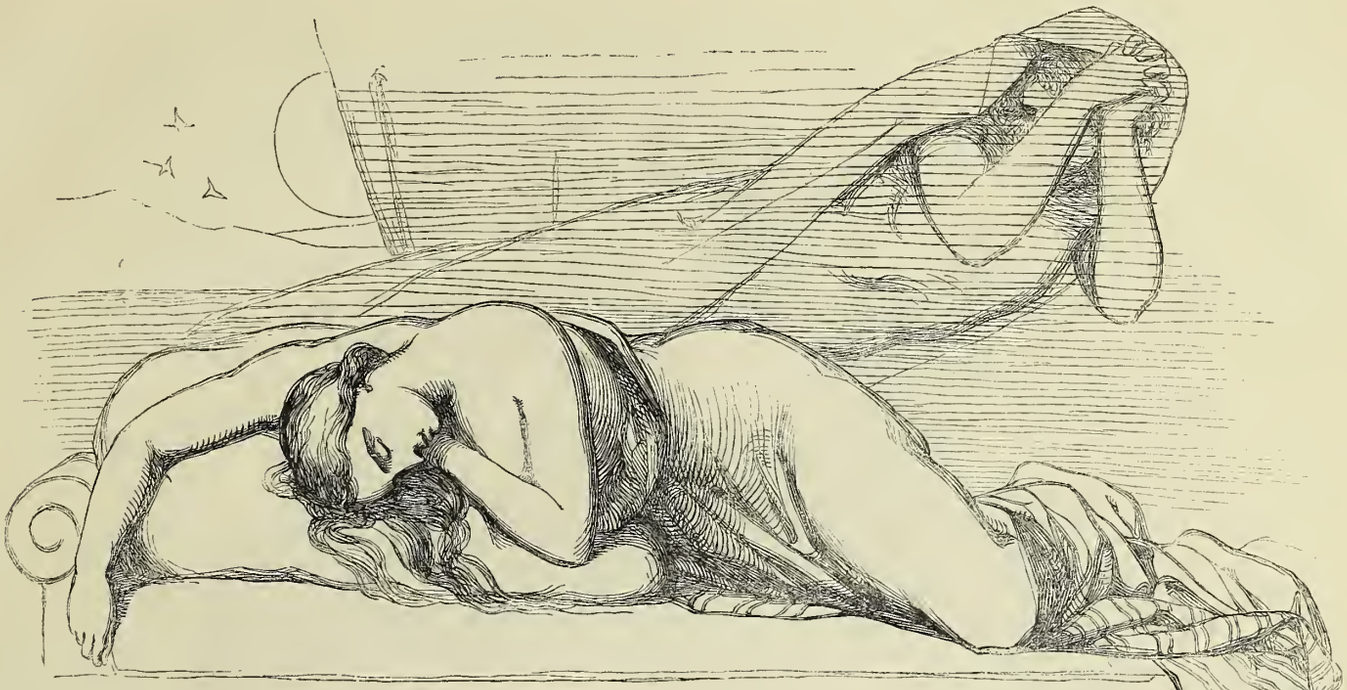
* "How's Illustrated Book of British Song;" edited by George Hogarth, Esq. Publishing in Parts, by Jeremiah How, 132. Fleet Street.

WHEN WILLIAM AT EVE.

WORDS BY MRS. BROOKE. MUSIC BY SHIELD.

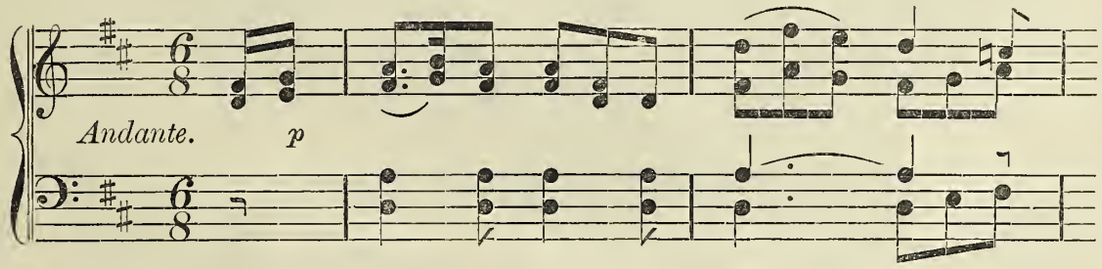


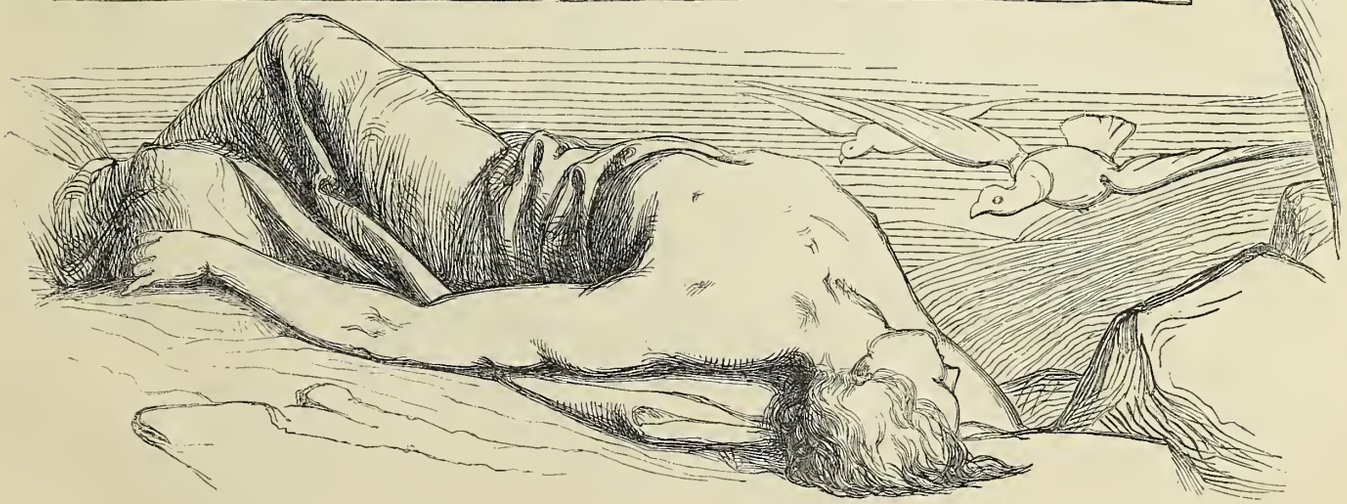
R. T. Hamerton del. W. J. Green sc.



WHEN PENSIVE I THOUGHT OF MY LOVE

WORDS BY GEORGE COLMAN, JUN. COMPOSED BY MICHAEL KELLY.





F. R. Pickersgill del. G. Dalziel sc.

H. Warren del. E. Dalziel sc.

CORRESPONDENCE.

THE NATIONAL GALLERY.

Sir,—A portrait attributed to Holbein has been added to the National Gallery. On this picture and the manner of its purchase I beg permission to offer a few observations. It was purchased for the gallery of Mr. Rochard for, I believe, £600 or guineas—a price which I do not think the best and genuine works of the master have yet reached—the prices varying from about 80 guineas to, perhaps, £500. Now, this picture cannot be satisfactorily shown to be the work of Holbein, but I think might be easily traced to the easel of Claessens. It was purchased by Mr. Rochard, an artist, for *thirty pounds* at a sale; and even this sum I am disposed to think beyond its value, but it is hung so high that close inspection is impracticable.

We might have hoped that the days of such purchases as this were gone by, and that a word of counsel on such a subject were unnecessary; however, that such things are I for my own humble part cannot withhold an expression of especial wonder. I know how many there are sufficiently ready to decry the purchases for the national collection; and know also that their dissatisfaction arises from interested motives. Now, the histories of the best pictures in the National Gallery are well known; and I submit that no work should be added to it which cannot be satisfactorily traced to the easel of the painter: if there be a link wanting in the pedigree of possessorship, the originality of a work is always open to question. If those who purchase for the Gallery are content to rest upon mere presumption, there are yet many thousands of pounds to be paid for spurious specimens. Other national galleries contain numerous pictures falsely attributed to various painters, as those in the gallery at Vienna said to be by Michael Angelo, also many of the Titians and Rubenses in the same collection, the pictures by Augustino Caracci, the famous 'Cupid' by Correggio, &c. &c. At Munich a Palma is set down for a Raffaelle, and the works of the pupils of Rubens for those of himself; which is also the case at Düsseldorff. In the Italian galleries I could cite innumerable instances of this kind. My object in quoting these few examples of error is to observe that the authorities of the National Gallery should profit by them, insomuch as to purchase no picture without indisputable evidence of its originality. I need not assert that it is their duty most jealously to inquire into the history of every picture proposed for purchase, without reference to manner or style; if this be not done we are warranted in believing that the National Gallery will contain many imitations acquired at the highest prices given for the works of the respective masters.

Yours, &c.,
Observator.

PICTURE SALES.

Sir,—My attention was called this afternoon to an unjustifiable mention of my name, in your number for June, by a correspondent signing himself "Veritas."

The writer, under that disguise, evidently supposes that I was the author of the well-composed letter in the number of the Art-Union for May, entitled "Picture Auctions and Dealings." It is hardly necessary to say that I am wholly unknown to you, and that I never, either directly or indirectly, contributed to your publication. Without any hesitation I say that I agree with the writer of that letter in nearly the whole of his observations.

Your correspondent selects a private transaction with my late lamented friend Mr. James Johnston, by which to try and put a stigma on me. I at once state that your correspondent is not informed on the subject, and that the transfer of the picture to my friend was of a very different nature from what he has stated. Although I was present at the sale of Mr. Johnston's pictures, I was not then aware of the picture to which he alludes being actually sold for £50. That Mr. Johnston was offered a very large sum for that picture, by the agent of a king, is well known. The sale of Mr. Johnston's pictures cannot be quoted as a criterion of value any more than the great prices given at the sale of Mr. Jeremiah Harman's collection. At Mr. Johnston's sale one of the finest works of Moroni was bought for a few pounds; a noble picture, by Da Udino, for £12, which most probably had been touched on by Raffaelle; a Giorgione, which had been sold at Christie's for £600, was knocked down for £16; and many other works of great merit for even smaller sums. At the sale of Mr. Johnston's pictures, in Edinburgh, one of the finest pictures, by Vandyke, of 'Christ bearing his Cross,' with many attendant figures, was, I have heard, sold for a yet smaller sum. These being known facts, I can but conclude that some personal reason has influenced your correspondent to select a picture which, at the repeated and earnest request of Mr. Johnston, was transferred to him by me on terms and for reasons wholly unnecessary to state, as being of no concern either to your correspondent or any one else. There was a small picture, by Bassano, sold at Mr. Harman's sale for upwards of £60, which brought but £7 a few days after in some other sale. As a considerable number of persons purchase works of Art rather from the repute of the possessor than from actual knowledge, these great variations of price will often occur when superior works are mixed with a quantity of rubbish, or when the known connoisseurship of a proprietor stamps secondary or questionable works with fictitious importance.

Whoever your correspondent may be—from the sentiments he upholds, from the quality of his writing, and the unjustifiable attack on me, and from his veiling his real name under a word his letter contradicts—I would rather remain in ignorance of his local habitation or his name.

I have the honour to be, &c.,
June 20, 1845. R. Ogle.

THE BRITISH INSTITUTION.

WORKS OF ANCIENT AND DECEASED MASTERS.

The Exhibition of works of the Ancient Masters opened on the 16th of June,—containing specimens of all schools, to the number of a hundred and sixty-nine. The south room is hung with productions of the English school, comprehending principally, works of Sir A. W. Callcott, Reynolds, Gainsborough, &c. &c. The number of contributors to the Exhibition is sixty-seven—a list containing names of some of the greatest men of the country, distinguished for patronage of Art. The catalogue is limited, bearing no proportion to the great wealth existing in England in works of Art, which could scarcely be seen in a century of these Exhibitions. The extent and value of private collections are not generally known; and it may be reasonably hoped that, when a suitable National Gallery has been erected, a few of the best of the veritable specimens may at some period find a resting place there, for we must believe that many of their proprietors are not unwilling to distinguish themselves by National presentations.

No. 1. 'Wentworth Earl of Cleveland and his Family,' Vandyke; George Byng, Esq., M.P. A large composition of four half-length figures, of which the Earl himself is the most remarkable. In the centre figure the painter has been peculiarly unfortunate: it is, we presume, the Countess of Cleveland—who has been a bad subject for a portrait—the expression here being that of a very bad *post mortem* likeness. In the works of Vandyke there is great inequality: most readily do we distinguish those painted when money was the immediate object, from others executed, *con amore*, when time did not press and money was not needed. This picture is by no means comparable with the portrait of the Earl of Strafford, nor, generally, with the works at Wilton.

No. 6. 'The Virgin and Child with St. John,' Raffaelle; Lady Garvagh. A small composition resembling in manner the works of the second period of Raffaelle, when, after his residence at Florence, he emerged from the manner of Perugino. The composition is admirably devised; the whole being a system of lines well studied with reference to each other.

No. 13. 'Portrait,' Vandyke; the Duke of Sutherland, K.G. The head is particularly brilliant and highly finished, presenting a marked contrast to the hands, which have been neglected: a rare circumstance in the good works of Vandyke, who painted hands in a manner excelling all other artists. The work is in perfect condition, and has the appearance of having been cleaned at some recent period.

No. 20. 'Landscape,' Gaspar Poussin; R. S. Holford, Esq. The works of this painter are marked by three manners, of which this work resembles the last. It is composed of a group of trees on the right of the foreground, which—a prevailing feeling with the artist—is glazed into shadow to tell in opposition to a moderately lighted distance. The Doria Palace contains some of his best productions, and the Pitti Palace some of the most remarkable of the smaller works of his first and second periods, which are, for the most part, compositions of the most beautiful passages of landscape in the Tusculan and Tiburtine territories. The first impression, on viewing a production of the earlier time of Poussin, is—that it is dry and cold, the foliage resembling the grey green of the olive trees; but the eye at length acknowledges the surpassing excellence of his works.

No. 29. 'The Bonnet Rouge,' Teniers; George Byng, Esq., M.P. One of the best of the works of Teniers; taking its name from a red cap hanging on the back of the chair on which is seated one of the figures. It is composed of such characters as we continually see in the works of the artist; but the picture is in singularly fine preservation, and a perfect specimen of that breadth of light which he derived from Rubens, who held that strong oppositions were not always necessary for effect.

No. 32, 'The Conversion of Constantine;' and No. 42, 'The Consecration of Constantine,' Rubens; Edmund Calvert, Esq. Two pendant sketches in the free and flowing manner of the master—than whom none other would have dared to present so many men standing upon one leg,—that is, to give the same singular character of limb to all, and the head of Anthony Vandyke to so many as appear to wear it here. This was unimportant to Rubens: he has succeeded amply in his purpose of giving movement to the one composition, and solemnity to the other.

No. 45. 'The Unjust Steward,' Quentin Matsys; Lord Saye and Sele. Sufficiently early in its style to be by Matsys; but it seems to be rather an imitation than a veritable Matsys. It is rather like the works of John Matsys, the son of Quentin; be it as it may, it has little of either Nature or Art.

No. 49, 'Landscape and Figures;' and No. 52, 'Landscape and Figures,' Hobbima; Marquis of Westminster. These two valuable pictures proclaim themselves at once as diligently rendered from veritable localities. The former presents some wayside houses and a group of trees; the materials of the latter are similar, but it is painted with more freshness. The works of Hobbima are wonderful for his period. He lived among the woods of the Low Countries, painting trees from morning till night, either alone or in the society of some of the recluses who sought retirement from the insolence of their Spanish masters. Look upon any part of his canvas, there is nowhere indecision either with respect to object or effect.

No. 51. 'Virgin and Child, St. Catherine, and St. John,' Parmegiano; J. Morrison, Esq., M.P. This is a small composition, certainly remarkable for some of the peculiarities of the master, whose minor works are by no means rare. This was a favourite subject with him. To the figures above mentioned he sometimes added St. Zacharias, and again frequently omitted this personage and also St. Catherine. The large hand of the infant Saviour is painted from a female model, the necks of the St. Catherine and the Virgin are too long, and there is little attention to expression—all circumstances distinguishing Parmegiano—especially the long necks and fingers, which he conceived were graceful; a well-known instance of this is 'The Madonna del Collo Lungo,'—The Madonna of the Long Neck,—in the Pitti Palace.

No. 56. 'Portrait of the Archbishop of Trieste,' Vandyke; Viscount Alford, M.P. For force, substance, expression, and relief, this is equal to anything that Vandyke ever did. It is grave in treatment, but the effect is a triumph of Art.

No. 66. 'St. Jerome,' Van Eyck; Sir Thomas Baring, Bart. A very remarkable small picture, executed on panel. An interior is represented, in which the saint is seated at a reading-desk. The whole is finished with the utmost nicety.

No. 68. 'Portrait of Rembrandt,' Rembrandt; Lord Saye and Sele:

No. 113. 'Head of a Rabbi,' Rembrandt; Viscount Alford, M.P. These two heads have by no means the appearance of having been painted by the same hand. The former, which has been most freely sketched with a large round brush, is laughing, and has been studied from the features of the painter; while the latter is smooth, timid, and differs in many points from the manner of Rembrandt. Not, however, that smooth pictures have not been painted by Rembrandt; for in the Grand Duke of Tuscany's collection there is a portrait by the master which is unique in smooth texture, finish, and transparent effect, and also others equally notable for similar qualities. Many of his heads seem to have been painted with a trowel instead of a brush, from a hod of colour instead of a palette; and, although nearly two centuries have elapsed, the asphaltum under the noses of many yet adheres to the nail.

No. 85. 'St. Sebastian,' GUIDO; Sir Charles Coote, Bart. A study of a half figure, tied up, as St. Sebastian is usually represented, and painted with more breadth than is generally seen in the works of Guido. It is true he adopted, and finally persevered in, the principle of breadth, acting on a remark of Anniable Carracci, that a style directly the reverse might be opposed to that of Caravaggio. This study is freely painted with white lead—a material which the Carracci taught their pupils to reject; it is, however, a picture of very high merit, and would be doubly brilliant if cleaned.

No. 89. 'The Canterbury Pilgrimage,' STOTHARD; Miss Rogers. The picture seems to be but little larger than the engraving; it was not among the assembled works of Stothard exhibited a year or two ago. It is in perfect condition.

No. 91. 'St. Joseph,' SPAGNOLETTO; Lady Dover. This is an admirable study of a half-length figure, the head being touched with infinite freedom, decision, and effect. This artist frequently painted half-length historical figures, and portraits of the same size, with such force as to extinguish all other works near which they were placed; but his particular taste was to paint such horrors as 'St. Lawrence on the Gridiron,' and 'The Flaying of St. Bartholomew,' with extreme attention to a display of the utmost cruelties of these scenes.

No. 110. 'The Doge landing at St. Mark's Place,' CANALETTO; Earl of Warwick, K. T. A very large picture presenting the well-known edifices of the City of the Sea. It is characterized by a greater breadth of light than is usual with Canaletto, in order to assist in harmonizing the colour, for it is a gala scene. The works of Canaletto are distinguished by his particular trick in drawing the buildings—we always look for this; and in the absence of near buildings there is also an absence of the more striking characteristics of the painter. In his water there is but little of nature, being generally made out by an equalized succession of sharp touches on a flat green surface.

No. 114. 'Frost Piece,' VANDER NEER; Charles Brind, Esq. This picture is by the elder Vander Neer (Arnold), and represents a frozen canal with numerous figures skating and amusing themselves on the ice. Every object in the picture is elaborated with the utmost nicety, and the ice is singularly transparent. This is one of the best pictures we have ever seen by the artist, who confined himself to this class of material. Some of his moonlights are admirably described.

No. 122. 'A Crucifix,' MURILLO; Sir J. M. Brakenbury, K. H. A small cross of walnut-tree wood, on which is the Saviour painted: it is set in dark blue velvet, and the whole is contained in a gilt frame. The figure is painted with extraordinary accuracy, and the crucifix is altogether a great curiosity.

In the south room, as before stated, are many works by Sir Augustus W. Callcott, of which only two are figure pictures, both of which have for their subject 'Raffaelle and the Fornarina.' The style of these works—that is, of the figures and the landscape—contrasts very strongly: the latter being executed with a free and generous touch, while the former remind us of the finish and texture of the German schools. There are exhibited twenty-five of the works of Sir A. W. Callcott—all landscape and marine views, with the two exceptions mentioned. Among the most remarkable of these are:—No. 140, 'Passage and Luggage Boats,' the property of Sir John Swinburne; a charming little picture, No. 141, contributed by Col. Wyndham; and some Italian compositions of rare excellence. Other valuable works of the English school are by Gainsborough, Reynolds, Wilson, Wright (of Derby), &c. &c., from the collections of different contributors, affording some variety to this room, and at the same time examples of some of our most distinguished British painters.

ART-UNION OF LONDON.

SINCE the publication of our last Number the following selections have been made, being very nearly the whole:—

'Turkish Merchants,' W. Müller; R. A., 125*l.* 'The Farmer's Pet,' J. F. Herring; S. B. A., 84*l.* 'Wood Scene,' J. Linnell; B. I., 150*l.* 'The Water Cart,' F. R. Lee; R. A., 100*l.* 'A Forest Glade, Arden,' F. H. Henshaw; R. A., 80*l.* 'King Henry IV., Part II.,' J. Gilbert; R. A., 84*l.* 'But they shall sit every Man under his Vine and Fig Tree,' H. Le Jeune; B. I., 63*l.* 'The Trysting Tree,' A Johnstone; S. B. A., 60*l.* 'Rouen Cathedral,' Penson; N. W. C. S., 60*l.* 'Dort, Mynheer's Yacht Becalmed,' E. W. Cooke; B. I., 60*l.* 'Waiting an Answer,' J. Clater; R. A., 50*l.* 'Tralee Bay, County Kerry,' W. Evans; W. C. S., 52*l.* 10s. 'Hungarian Peasants going to Church,' J. Zeitter; S. B. A., 70*l.* 'View on the Wey,' R. P. Noble; R. A., 30*l.* 'Salmon Leap on the Tatt,' J. B. Pyne; S. B. A., 40*l.* 'Irish Mendicants,' A. Fripp; W. C. S., 152*l.* 'God Save the King,' R. M'Ian; R. A., 40*l.* 'Schloz Elz, Vicinity of the Moselle,' C. Deane; R. A., 60*l.* 'A Devonshire Mill,' A. W. Williams; R. A., 40*l.* 'Argument,' T. Clater; S. B. A., 40*l.* 'The Welsh Shepherdess in Sorrow,' J. Woodward; R. A., 35*l.* 'View on the Seine,' H. Lancaster; S. B. A., 40*l.* 'Ruth and Boaz,' H. Le Jeune; R. A., 52*l.* 10s. 'Windsor Forest,' G. B. Campion; N. W. C. S., 31*l.* 10s. 'Richmond Hill,' G. Helditch; R. A., 35*l.* 'A Timber Ship and Frigate,' J. Callow; N. W. C. S., 27*l.* 6s. 'Crossing the Brook,' T. Clarke; B. I., 30*l.* 'Ruins of Tynemouth Priory,' T. M. Richardson; S. B. A., 26*l.* 5s. 'Shylock and Friends of Antonio,' C. H. Lear; R. A., 30*l.* 'The Holy Well,' A. Fripp; W. C. S., 52*l.* 10s. 'Morning on the East Coast,' W. A. Knell; B. J., 35*l.* 'The Weary Travellers,' J. M. Wright; W. C. S., 21*l.* 'Moel Siabod, North Wales,' W. Evans; W. C. S., 26*l.* 5s. 'Salute Signore,' F. G. Hurleston; S. B. A., 25*l.* 'Cabin Fare in Connemara,' F. W. Topham; N W. C. S., 31*l.* 10s. 'Borrowdaile, Cumberland,' J. M. Richardson; W. C. S., 31*l.* 10s. 'The Ring,' A. H. Taylor; N. W. C. S., 170*l.* 'A Lane near Ashburton,' A. W. Williams; R. A., 20*l.* 'A Scene in the Dargle,' E. Hassell; S. B. A., 20*l.* 'The Gipsies' Home,' G. Dodson; N. W. C. S., 18*l.* 'Kentish Coast,' C. R. Stanley; B. I., 20*l.* 'Cattle Returning,' J. Wilson; S. B. A., 30*l.* 'The 19th of June,' A. Cooper, R.A.; R. A., 25*l.* 'The Mill-stream,' A. Montague; S. B. A., 25*l.* 'The Market-place, Frankfort,' J. Hardwick; N. W. C., 20*l.* 'L'Offertu,' A. Jerome; S. B. A., 20*l.* 'Applegarth, on the Swale,' J. W. Allen; S. B. A., 15*l.* 'The Gipsy Girl,' F. Taylor; W. C. S., 25*l.* 'Salmon Trap on Lleder,' C. Bentley; W. C. S., 15*l.* 'Tintern Abbey,' W. Robertson; N. W. C., 16*l.* 'Beatrice,' A. J. Woolmer; S. B. A., 15*l.* 'Boulogne Shrimpers,' J. J. Jenkins; S. B. A., 15*l.* 'Haymaking,' C. Bentley; W. C. S., 15*l.* 'The Fishing Boat,' A. Montague; S. B. A., 15*l.* 'The Broken Crutch,' C. H. Weigall; N. W. C. S., 17*l.* 'Going to Market,' H. Jutsum; N. W. C., 15*l.* 'The Mouse Caught,' Miss Shirley; S. B. A., 16*l.* 'An Old Watch Tower,' H. Gritten, jun.; N. W. C. S., 25*l.* 'Mayence, from the Bridge of Boats,' J. Fahey; N. W. C. S., 18*l.* 18s. 'Coast near Ryde,' H. Gastineau; W. C. S., 15*l.* 15s. 'The Footway to Church,' A. Montague; B. I., 15*l.* 'An Indiaman Lying-to,' C. Bentley; W. C. S., 15*l.* 15s. 'On the River Yare,' H. Bright; R. A., 18*l.* 'The Inquiry,' W. A. Brunning; R. A., 15*l.* 'A Pebbly Brook,' H. J. Boddington; S. B. A., 15*l.* 'Peasantry of the Terra de Lavorno,' R. Huskisson; S. B. A., 10*l.* 'A Cottage Door,' F. Taylor; W. C. S., 10*l.* 10s. 'Sportsmen Reloading,' A. S. Boult; B. I., 10*l.* 'Carved Parlour, Crewe-hall,' J. Nash; W. C. S., 18*l.* 18s. 'French Herring Boat at Anchor,' W. C. Smith; W. C. S., 10*l.* 'Punch,' J. Zeitter; S. B. A., 10*l.* 'Leith Water, from Armbath,' J. F. Gilbert; S. B. A., 20*l.* 'Environs of an Ancient City,' F. O. Finch; W. C. S., 10*l.* 'Sad Time,' A. S. Boult; R. A., 10*l.* 'La Cephaline,' J. Inskipp; B. I., 30*l.* 'Haymakers Resting,' H. Shirley; R. A., 10*l.* 10s. 'A Peep at Windsor Castle,' J. F. Kensett; R. A., 15*l.* 'The Village Green,' A. Gilbert; S. B. A., 15*l.* 15s. 'The Fisherman's Daughter,' J. B. Smith; R. A., 10*l.* 'Pegwell Bay,' J. Dujardin; B. I., 10*l.*

We direct the attention of our readers to the Society's advertisement, wherein it will be seen they offer premiums for the encouragement of Gem Engraving—a branch of Art much neglected in England—and announce their intention to exhibit the Cartoons, which will be submitted in competition for the offered prize of £500. We look anxiously to the result of this competition, and hope to find that it is responded to as it deserves to be.

We are glad to be able to state that the Committee have determined on offering the sum of £500 for the best group in marble, to be competed for by models in clay; these are to be sent in by the 1st of July, 1846. A Bill for legalizing Art-Unions has been brought into the House of Commons by Mr. Wyse and Mr. Ewart, and will probably have passed that portion of the Legislature before our present Number is before the public.

With respect to the selections, as furnishing evidence of the advance of taste or the contrary, the proper time to discuss this subject will have arrived when the whole of the prizes are before the public at the Gallery of the Society of British Artists;—due regard must, however, be had to the fact that at all the Metropolitan Exhibitions private sales preceded those in association with the Art-Union, and that consequently taste and judgment were in a degree limited.

ART IN THE PROVINCES.

LIVERPOOL. — Mr. Buss has been lecturing "on Fresco" at Liverpool, Manchester, and other towns of the north. He has given exceeding satisfaction; we learn from public and private sources that his lectures have been clear, comprehensive, and practical, and have "paved the way" to the introduction of fresco into large rooms of Institutions, &c., by exhibiting its capabilities and, under certain circumstances, manifest advantages over every other mode of pictorial teaching. Mr. Buss has generally addressed large audiences, and, as we have intimated, with very considerable effect. We are glad to welcome another intelligent lecturer on Art into the field of valuable, if not profitable, labour. We shall have, ere long, much to say upon the subject, to the committees who manage the several literary and scientific Institutions throughout the provinces—our principal purpose being to protest against the frequent conversion of their lecture-halls into mere CONCERT-ROOMS; at which any itinerant murderer of music may sell the entertainment heretofore vended at a public-house. The evil is great and increasing: it becomes the duty of all who really desire to advance moral and intellectual improvement to endeavour to arrest a pernicious system which sacrifices permanent good to momentary pleasure, and promotes amusement at the expense of instruction.

ROYAL MANCHESTER INSTITUTION.—The exhibition of the works of modern artists at this Institution did not open to the public until the 23rd of June. The delay beyond the time originally contemplated arose, we find, from two causes: first, the addition of a very considerable number of pictures beyond that of any former season; and, secondly, owing to alterations going on in the building, which were not completed by the time calculated upon. The exhibition, we are glad to learn, is one of a highly interesting character, and promises to be a source of great attraction to the inhabitants of Manchester, as also to the districts around that important town. Several Academicians, we perceive from the catalogue, have contributed their works, as also other eminent and rising artists; and we observe likewise with much pleasure that three gentlemen (Samuel Jones Loyd, Esq., Joseph Feilden, Esq., and Joseph Gillott, Esq.) have each lent a work or more from their collections—with the view, no doubt, not less of adding interest to the exhibition, than of affording to artists in that town and neighbourhood the means of studying productions otherwise comparatively inaccessible to them. This is a right and generous, and, we may add, a patriotic spirit, and will, we doubt not, be fully appreciated. If not enabled personally to visit Manchester, we will, at all events, in our next, furnish our readers with such further particulars as on the accuracy of which they may fully rely.

BRISTOL.—The Bristol Exhibition of works by British Artists is now open—with the advantage of its being under the immediate "patronage" of the many gentlemen who have given their names to the general list of subscribers to the "Bristol Academy;" the Honorary Secretary, on behalf of the Committee of Management, has covered one leaf of the catalogue with a touching address to the Bristolians, to come forward and generously support the Society; he has called public attention to the pictures "that they exhibit a proof of the high state of advancement which the *unassisted* talent of the district has attained. An Art-Union has been instituted—large placards cover conspicuous parts of the walls in and about the town—in short, nothing has been left undone to render "the Exhibition" popular. One or two artists, in rotation, attend daily on the one or two visitors. With all this one might have imagined that the shillings would have come rolling in,—the "*sold*" be attached to nearly every picture,—considering the population, and amongst that vast number (200,000) so many rich merchants, this would have been nothing extraordinary; for this is the first Exhibition of the Society, it must be remembered,—and under *very different* arrangements than when the artists had the responsibility,—this is the commencement at the Bristol Scientific Institution, previous to the building for the Society of Artists being commenced. Well, then, let us see what has been the encouragement. First, with regard to sales. If we remember rightly, on looking over the book on the table, the highest price given for a painting by a Bristol artist in the Exhibition, amounts to £15!!! and with those of the contributors the entire sum is no more than £100; truly the "unassisted talent" is likely to remain so. Now, we will peep at the Art-Union list—118 names when we saw it!!! "Unassisted talent" *must* remain as it is, unless things materially change. As regards the proceeds taken at the door, we have been credibly informed, it will but just cover the expenses of the Exhibition. Why there should be such an apathy in this large and flourishing city we cannot now inquire, but that Bristol is behind every other city of Great Britain cannot be denied; for the present we fear it must remain so. The evil is greatly to be deplored: it is a terrible reproach to the wealthy citizens of a great commercial city. In our next we shall probably be enabled to offer some remarks on the productions of the "native artists."

NORWICH. — Arrangements are in progress for the establishment of a branch School of Design in this important city, hitherto unrivalled in England, for its productions in peculiar classes of manufacture. We shall, probably, be in a condition to report fully upon the subject next month.

BIRMINGHAM.—A meeting has lately been held in the Government School of Design, in Birmingham, for the distribution of prizes to the pupils; the Right Hon. Lord Calthorpe in the chair. After the reading of the re-

ports, and distribution of the prizes, several excellent speeches were made. Mr. Dobson, the excellent master of this flourishing School, is about to retire, and proceeds, we hear, to Italy. The pupils presented him with a silver palette, and the pupils in the Female School with a silver pencil-case, in token of their respect and esteem. We shall print some particulars next month.

DUBLIN.—ROYAL IRISH ART-UNION.—The "Evening Packet" is, we perceive, exceedingly wroth with the Committee for having purchased £214 worth of pictures by English artists;—to say nothing of the sum expended in buying pictures by Irish artists resident in England. The selection is, however, not entirely made; and we imagine that amount will be considerably augmented. It is far too small; and, if not largely increased, it will be unreasonable to expect that English artists will send their productions for exhibition in the Hibernian Academy—the members of which oppose their introduction as far as possible. We have no space to discuss the subject just now; and can merely state that the Exhibition of the Irish Academy has been opened, as well as that of the Society of Irish Artists—from both of which selections have been made by the Royal Irish Art-Union, of which the following are the principal:—'The Pastime, by R. Rothwell, 120*l.*; 'The Market Girl,' by George Sharp, 30*l.*; 'Landscape,' by J. Tennant, 35*l.*; 'View on the Lagan,' by Hugh Frazer, 27*l.*; 'The Thames,' by W. Dighton, 40*l.*; 'Sheep-washing in the Tees,' by H. J. Boddington, 25*l.*; 'Gathering Round the Scripture Reader, Kylemore Lake,' by G. Colomb, 50*l.*; 'Penitence,' by W. Fisher, 25*l.*; 'Homestead and Cattle,' by J. Dearman, 25*l.*; 'The Thames at Wargrave,' by G. A. Fripp, 25*l.*; 'The Last Stand of the 44th Regiment at Cabul,' by M. A. Hayes, 8*l.*; 'Nathan Reproving David,' by James Harwood, 7*l.*; 'Landscape Composition,' by J. H. Mulcahy, 5*l.*; 'A Scene of Bygone Days,' by J. Tracey, 40*l.* We rejoice to append the following passage from the Report:—"The spirit of private patronage and purchase which our Society absolutely originated, is, we are glad to say, alive and at work. We have been anticipated in several admirable pictures by our own members, who have evinced their taste, judgment, and liberality, by carrying off some very choice productions before we could, as a body, come into the field."

VARIETIES.

THE PRESIDENT OF THE ROYAL ACADEMY.—It is understood that the President of the Royal Academy has resigned his office. As yet, we believe, his successor has not been appointed; but there can be little or no doubt that the distinction will be conferred upon C. L. Eastlake, Esq. Sir Martin Shee became the President in 1830, on the demise of Sir Thomas Lawrence. He owed his elevation less to genius than to "business habits," courtesy of manner, and ability to deliver himself with grace—sometimes soaring into eloquence—at public meetings. He has discharged all his duties with industry, ability, and honour. It was not to be expected that any efforts of his should elevate the British School of Art; we cannot consider that Art in England owes him any debt; nor do we believe that the Academy of which he is the head has in any degree advanced in credit or utility under his influence. As a most amiable and estimable gentleman, however, esteemed and respected by the Profession generally, his loss will be deplored; and his successor—be he who he may—will need to be ever heedful of all the small courtesies of life—that "benevolence in trifles"—to make his retirement other than an event grievously to be lamented. Sir Martin has been induced to adopt this step because of his increasing age and, we regret to add, declining health; let us hope, notwithstanding, that his life may be prolonged by that ease which follows cessation from active labour, and that he may, for many years to come, continue the respected and esteemed of the Profession and of society. His successor will have an arduous but a glorious career before him; with the difficulties he must grapple, to merit and enjoy the reward. If he think to perpetuate the constitution of the Academy precisely as it was eighty years ago—with its absurdities, its narrow prejudices, and intolerable bigotries—he will be himself dishonoured, while the Institution will be destroyed. We are now in the middle of the nineteenth century: monopolies of all kinds are falling away before the advancing spirit of the age. A wise man will provide against inevitable contingencies—will not wilfully close his eyes against conviction. Mr. Eastlake is a scholar—"and a ripe and good one." As an artist he stands at the head of his profession; he has, indeed, so many and such obvious advantages over all competitors, that his appointment seems to be a matter of course.* We trust that RESOLUTION will be one of these advantages. There are times when suavity is mischievous, and gentleness becomes as dangerous as if it were absolutely vicious. Moreover, his position will, we hope, be sustained with due dignity—which for a very long period it has not been. Sir Joshua Reynolds, indeed, was immortalized by intercourse with men of kindred genius. The master spirits of the age were his familiar friends. He brought into continual and close contact artists and men of letters—they were mutually serviceable. This was achieving a high and honourable and useful purpose. The great panter lives not only in his own works—but in the works of Johnson, Burke, Goldsmith, and a host of other men of imperishable fame. Sir Joshua's successor was a member of a society by which worldly distinction is usually regarded as a reproach; Mr. Benjamin West was followed by a refined gentleman; but unhappy involvements, early in his career, surrounds him with pecuniary difficulties, which "hampered" him through life; he was of little real use to Art; Sir Thomas Lawrence was succeeded by the gentleman whose retirement we have now to record, —and we repeat our unwilling conviction that the Profession owes him no debt. This remark would be worse than idle, if it were not a suggestion to his successor. The heads of nearly all the public Institutions, now-a-days, "receive" the members of the Society over which they preside, and distinguished guests; the only exceptions, we believe, are those of the Society of Antiquaries and the Royal Academy; the habits of men have, of late years, undergone many and great changes—a fact of which antiquaries and academicians seem to be unaware; "entertainments" on an expensive scale would now expose a Host to contempt; men of mind, men of science, scholars, travellers, accomplished foreigners, hard-working students, who

> "shun delights,
> And live laborious days,"

can now be brought together—for knowledge, pleasure, and profit—at no larger cost than a few cups of coffee and the wear and tear of a carpet. We hope the next President of the Royal Academy will bear this great and salutary change in mind.

THE EXHIBITION AT WESTMINSTER HALL.—The Exhibition of Frescoes and Cartoons opened to the public on Monday, June 30; too late in the month to enable us to give even a notice of its contents. The subject will supply us with materials for the leading article of our next number. We have, of course, heard much on the subject—and, from all we learn, we may safely congratulate the country upon the issue of a new experiment in favour of British Art. We understand three prizes of £200 each have been awarded to Messrs. Paton, Armitage, and Tenniel. The first and last names will be comparatively new to the public. The second is already known to fame. Mr. Paton published, some time ago, a series of outlines from the "Prometheus Bound" of the poet Shelly; and has just issued a similar series, illustrating "The Tempest." They suffice to prove him an artist of the highest genius—an artist who combines with thought industry and learning, the loftiest inventive faculties. It was safe to foretel his station among the great painters of the age and country—we did not, indeed, anticipate it so soon; for his age is even now scarcely that of manhood. He is a native of Scotland, and resides at Dunfermline. Mr. Tenniel obtained some three years ago one of the prizes for outlines of the Art-Union of London; and we recollect them as sure indications of great achievements at no distant period. Mr. Tenniel is also a very young man, a native, we believe, of Lynn, in Norfolk, but pursuing his profession in London. Mr. Armitage was, as our readers are aware, a pupil of Paul Delaroche; he obtained one of the first premiums for Cartoons in 1843, when there was an absurd rumour afloat that his cartoon had been executed in the studio of, or "touched upon" by, his great master. It happened that we were ourselves enabled to set this matter right; for we had seen Mr. Armitage at work upon it in his own studio in Paris. We cordially rejoice at the success of these three young men of genius; they are to be essential parts of the "Hereafter" of British Art.

THE THREE SCULPTORS—Messrs. Marshall, Bell, and Foley—who received awards last year from the Royal Commission, have just been commissioned to execute three statues for the new Houses of Parliament. It is somewhat singular that the three should have been selected from the period of the Commonwealth. They are of Clarendon, Falkland, and Hampden. Unfortunately—and certainly unwisely—the three sculptors were left to determine among themselves the allotment of the three subjects. Differences have arisen in consequence; and we believe it is not yet decided which is to have the choice—each artist preferring the great patriot as the theme most worthy. The sum in which each is to be remunerated is 1200 guineas. It is by no means our wish to underrate an artist's labour, or be "stinting" in payments to genius—yet we humbly think this sum to be somewhat too large. Government should not pay less, but it should not pay more, than private patrons, for works of Art; if it do, commissions will be in peril of becoming jobs; and artists will (as they do in France) seek them by unworthy means. Moreover, the number of commissions will be thus restricted; and it should be borne in mind that, when professional seniors are commissioned (as surely they will be), larger sums must be offered to them than will have been accorded to the juniors.

THE SCHOOL OF DESIGN.—Mr. Herbert has retired from the Mastership of the drawing department of the Government School of Design. We cannot make this announcement without recording our exceeding regret that circumstances have led to the loss of a most able, intelligent, and energetic public officer. We apprehended, indeed, that painful disputes and discussions, to which we shall not again make reference, could have had no other termination; but we lament it none the less. The loss of Mr. Herbert's services is a severe loss to the Institution. It will not be easy to find a worthy successor; of the five or six who have applied for the appointment, there is certainly no one to be compared with him for ability as an artist, or for general professional knowledge.* Still, there are considerations which reconcile us to his departure: it is above all things essential that there should be harmony within doors; after recent events, it was impossible that the Director and the Master of the Drawing School could have worked well together; one or other must have retired; and while we repeat our earnest regret at the loss of Mr. Herbert, we cannot hesitate to express our conviction that the loss of Mr. Wilson would have been infinitely more irreparable. Mr. Dyce has withdrawn from the Council; this, we think, was a wise and dignified step; as a paid officer of the establishment, he had no right to sit at the Council board; as a displaced Director, it was, to say the least, a delicate position—that which summoned him to sit in judgment on his successor. It is rumoured that the three other members of the Royal Academy will retire also; this will be assuredly a public gain; there can be no doubt that the Academy views with suspicion a growing establishment in which young men are better taught than they are in the Schools at Trafalgar-square; and, without attributing unworthy motives to such of the Academicians as are members of the Council, it is almost inevitable that they should act as checks upon the progress of an Institution that—the matter may as well come out at once—threatens to become a formidable rival.

PATTERN DESIGNERS.—We direct attention to an advertisement inserted on our first page, which we cannot but consider as one of the cheering signs of the times:—a manufacturer advertises for a

* Since this was written, we understand, there is some doubt as to whether Mr. Eastlake will accept the appointment; it is presumed that, in case of his election, he must resign—as *infra dig.*—his post as Conservator of the National Gallery, and his office as Secretary to the Royal Commission; it is known that the most accomplished painter of modern times is not rich—and, possibly, he may feel bound to decline the honour of which the universal voice of the profession and the public proclaim him most deserving. The other names mentioned are those of Sir Richard Westmacott, Mr. Mulready, Mr. Jones, and Mr. Etty.

* Among those who have applied for the appointment are Mr. Cope, Mr. Horsley, Mr. Severn, Mr. Armitage, and Mr. Bell. We have since learned that Mr. Cope has retired; and it is likely that Mr. Horsley will succeed Mr. Herbert. We may take this opportunity to mention that the School has recently acquired the services of Mr. Frost—as one of the Assistant Masters—an acquisition of very considerable value; for Mr. Frost already holds a high rank in his profession: his works manifest knowledge, industry, and considerable skill as well as genius, and he is rapidly rising to a position much higher than that he has hitherto occupied.

pattern designer. We trust such incidents will be of frequent occurrence.

Exhibitions of Industrial Art.—Already the example of the "League" has found imitators; a circular has been issued—but not, apparently, by authority—informing persons "anxious to aid a project" for exhibiting the Productions of British Industry, after the manner of the French Expositions, that they should address themselves to "Mr. F. Whishaw, Society of Arts, Adelphi." Upon this subject we may have much to say next month; at present we think it safer to do no more than state that such a hint has been thrown out—whether by Mr. Whishaw on his own responsibility, or as Secretary to the Society of Arts, we cannot as yet tell.

Institute of the Fine Arts.—The *conversazione* of this Society was held at Willis's Rooms, on Saturday, the 28th of June. We are unable to do more than mention the circumstance; but we hope, next month, to do justice to the subject. The Institute is in every way advancing; its utility is every day becoming more apparent to the Profession; it has already done much to bring together artists and men of letters; and we have good ground for belief that its stability is now secured.

Offered Premium to Artists.—In our first advertising page will be found an advertisement offering a premium of "one thousand pounds" to any artist who shall produce "the best oil painting of the Baptism of Christ." In this plan there are some points against which objections should be urged,—although the project itself we believe to afford subject for sincere congratulation. We shall discuss this matter ere long; at present our main purpose is to consider the degree of confidence which artists may place upon the proposal and the proposers; for unless this point be first settled the scheme will be vain and idle. Of the gentlemen whose names are affixed to the advertisement, little or nothing is known; they undertake, indeed, to fund the thousand pounds on the 1st of January next, and in the meantime to give references. Artists, however, are not men of business: others should make the necessary inquiries for them. We thought it our duty to do so; and with that view communicated with correspondents both in South Shields and in Birmingham. The two gentlemen referred to are "Thomas Bell, Don Alkali Works, South Shields, and Charles Hill Roe, Hermitage, Aston-road, Birmingham." We learn from our correspondents that "the former is not only a likely person to have made such an offer, but fully competent to fulfil it; that the fact of his name appearing to such an offer in the public newspapers is quite sufficient to show there is nothing like suspicion to be attached to it. He carries on extensive alkali works at Jarrow, near South Shields, and not long ago became a member of a Baptist congregation—a society of which Mr. Charles Hill Roe is a highly respected minister." Thus, we may safely conclude the transaction to be *bonâ fide*; and consider artists fully justified in entering into the competition: as far, at all events, as the integrity of the project is concerned.

SALES OF THE MONTH.

During the past month the sales have proceeded with increased activity. They have been indeed so numerous that the auctioneers were "nonplussed" to fix days not forestalled by others, and it has occasioned a good deal of shifting about from the dates first advertised. This was peculiarly the case during the "Epsom week," but it burst forth with renovated vigour the ensuing one. In that week alone there took place no fewer than 16 auctions of pictures, amounting together to 1492 lots. The whole of these 16 were anonymous collections.

On the 21st of May a very rich example of a *Rig* sale took place at E. Foster's, Pall Mall. Agreeably to his own announcement, it was a miscellaneous gathering; and we reserve a long series of our notes taken in the sale-room until next month, noticing only the sale of some large cartoons and frescoes, the productions of Mr. F. Howard:—Lot 102. A large fresco painting of 'Claudius before Caractacus,' £1 11s. 6d. — Lot 102. Cartoon, 'The Introduction of Christianity into Britain,' £1 12s. 6d.—Lot 104. 'Bruce's Escape,' £1 17s. 6d. —Lot 105. 'Trial of Anne Boleyn,' £2 5s.—Lot 106. 'Una seeking Gloriana,' £1 1s.—Some of these had been exhibited in Westminster Hall. Upon the pitiful result of the sale we, at present, make no comment. The large folding frames and canvas upon which they were drawn, cost, on an average, £10 each, and when offered for sale, with the drawings, brought only the value of the rough materials of the frames, wood, canvas, hinges, &c.

On the 24th of May the sale at Messrs. Christie's was a kind of *omnium gatherum*—being composed of some four or five different properties, and ending with Mr. Rainier's small collection. A considerable number were totally unworthy of notice, as our readers will readily surmise when we say that the name of R. Wilson was given to a two-guinea lot, Hobbima to £3 5s., Berghem to £4 4s., and Ostade to £9 9s. Mr. Manson was in a very interjectional mood on this day, as the following selection of ejaculations exemplify:—"Ah! a clever bit." "Oh! a pretty bit indeed." "This is a beautiful picture." "Oh! the picture is very cheap." "Oh! that is a true and beautiful bit of Wilson," &c. &c. A few pictures of modern Flemish artists were adjudged at very unlikely prices. One—a very bad and questionable one—with the name of "Verboeckhoven, 1830," painted on it, was of large dimensions, and represented two bulls fighting. There can be no doubt of its being a bad copy, as the date was the period of Verboeckhoven's greatest excellence. There were also four pictures ascribed to D. Teniers, sold respectively for 35, 16½, 81, and 100 guineas; the two latter from the collection of J. Knight, Esq., of Portland-place. The auctioneer said he thought Lot 56, 'Dives Feasting,' was sold for 500 guineas in that sale, and that their value had gone on increasing since: but the company thought otherwise, and it sold now for 81 guineas. 'Portrait of Sir Joshua Reynolds,' by himself, painted previous to his visit to Italy, sold for 280 guineas. It was a half length, and represented the painter holding his left hand over his eyes, which cast a beautiful shadow on the forehead. It had the singular merit of having retained its colour, and not being cracked on the surface. 'A Portrait of Miss Maria Archer,' by the same, was bought in at 270 guineas. But the most important feature of the sale consisted of three magnificent gallery pictures, by Paul Veronese, Murillo, and Titian. They belonged to the late Count de Survilliers, Joseph Bonaparte, ex-King of Spain and Naples, and were sold by his executors. Lot 60. 'Cephalus and Procris,' by Paul Veronese, sold for 710 guineas, A magnificent 'St. John with the Lamb,' by Murillo, superior in sweetness and piety of expression to that in the National Gallery, brought 760 guineas; and one of the most gorgeous and glorious works of Titian, representing the story of 'Tarquin and Lucretia,' figures size of life, sold for 1050 guineas. This picture was originally in the collection of Charles I., and is described in Vertue's Catalogue. The subject was painfully portrayed, and is, besides, not very fitting for pictorial representation: but for these drawbacks it would have undoubtedly brought a much larger sum, which it well deserved, as so fine a picture is rarely seen of this great master; and as an example of colour it was beyond all praise.—Mr. Rainier's collection consisted of 33 pictures only, all of a small or cabinet size. Mr. Manson, in the outset, observed that it was well known to the picture trade—as it might well be, from having been formed by purchases from various dealers. Therefore, with one or two exceptions, they were very moderate examples of the great names they bore, and much ruined by excessive cleaning, or rather scouring. A very indifferent J. Ruysdael, Lot 27, sold for 350 guineas. It scarcely possessed one artistic excellence—a feeble sky, poor composition, bad colour, with dark and dirty shadows. If placed by the side of one of Müller's or Creswick's fine works, it would have sunk to utter worthlessness: but so much for name, and being found in a gentleman's collection.—Lot 31. 'A Calm,' W. Vandevelde. Rather a pleasing picture, but very hard, with Dutch-shaped clouds—that is, lumpy and ungraceful forms; sold for 600 guineas.—Lot 32. 'The Gardens of a Palace,' Vander Heyden, with figures by A. Vandevelde, sold for 480 guineas. An enormous price for a very contemptible piece of littleness.—Lot 33. 'An Interior,' D. Teniers,—being peasants in different vulgar occupations; one of his finest works, however, which needs no eulogium: it sold for the extraordinary price of 950 guineas.

On Saturday, June 7, Mr. Manson sold some pictures belonging to the late Mr. Wright, of Upton-hall, near Newark, Nottinghamshire. Mr. Wright was the author of the "Life of Richard Wilson," for whose works he entertained the most enthusiastic admiration. This collection presented many doubtful features. Mr. Manson stated that a great portion of Mr. Wright's pictures still remained in the country, and would be sold there at a future day. The principal part of the ancient pictures were of that very usual class entitled "picture dealers' originals." It was, indeed, whispered in the room, that some of them never belonged to Mr. Wright at all, but were introduced to try their luck. Be this as it may, a few quotations of prices will sufficiently characterize the greater part.—Lot 4. A large Guido, £6 15s.—Lot 5. A large and full subject, Albano, 15½ guineas.—Lot 12. Rubens, ditto, 25 guineas, and so on. There were five pictures bearing the name of R. Wilson. It might naturally be inferred that Mr. Wright being, according to Messrs. Christie, an amateur painter of elegant taste, having also written Wilson's life, would at any rate have been able to balance his judgment against his wealth, in the acquisition of some of his favourite's works. The five pictures before-mentioned were—Lot 16. A small circular picture, 17½ guineas.—Lot 48. 'Ruins of a Fortress on a Rock,' probably original; but a very poor affair, sold for 136 guineas: Mr. Wright bought it of a picture-dealer, and paid £1000 for the possession.—Lots 53 and 54. Two large pictures, called the 'Tomb of the Horatii,' and 'Grandeur in Decay,' sold respectively, for 77 and 109 guineas. It is not too much to say, they possessed none of the fine qualities of Richard Wilson: their apocryphal origin admits of little doubt; they looked far too "*Allenish*."—Lot 56. 'A River Scene,' painted for Sir Peter Leicester, father of the late Sir John Leicester, afterwards Lord De Tabley; a very pleasing, unaffected picture, and genuine also; was bought by Lord Forrester for 280 guineas.—One of the conditions of Messrs. Christie and Manson's sale is, that they do not consider themselves answerable for the correct description or authenticity of any lot: a very prudent condition, particularly as relates to pictures like the one called Gainsborough, Lot 50. It was described in the catalogue as a beautiful bit of rustic scenery, in the richest manner of this capital painter. A grand flourish of Mr. Manson's eloquence, comparing it for importance with a fine work in the National Gallery, brought forth a solitary bidding at 50 guineas. It is needless to add he was declared the purchaser amidst the general titter of the connoisseurs present.—Lot 51. 'The Bivouac of Cupid," W. Etty, R.A., sold for 370 guineas; and Lot 55, by the same, 'Warriors Disturbed,' sold for 390 guineas. This picture was bought by Mr. Hawker, of Birmingham, who resold it a few days after, at an advance of 60 guineas.—Lot 58. 'Waltonbridge,' J. M. W. Turner, R.A., painted for the late Lord De Tabley, brought 670 guineas.—Lot 49. A large and beautiful composition of 'Venus approaching the Bath of Diana in search of Cupid,' painted by the late W. Hilton, R.A., sold for 310 guineas.—There were five pictures, attributed to Sir Joshua Reynolds, sold at very unequal estimation in price.—Lot 47. 'A Portrait of the Duke of Devonshire in a Fancy Dress;' very insipid and somewhat dubious, £40.—Lot 29. 'The Laughing Girl,' £52 10s.; an engraved subject; there is a duplicate existing of it.—Lot 52. 'Admiral Keppel.' This is the picture which the Admiral presented to the late Lord Erskine for defending him against the charges preferred by Sir Hugh Palliser. It was sold for 500 guineas to Mr. Stephenson, of Arlington-street. On this Mr. Manson remarked, it was a proud thing to know we have men who can buy works of Art at prices beyond what the trustees of the National Gallery will ever give. We should doubt the truth of this remark, if the so-called Holbein, lately purchased by the trustees for 600 guineas, were offered to competition in Messrs. Christie's rooms. Will the trustees try the experiment? We think not.—Lot 57. 'Venus chiding Cupid.' The pedigree of this picture was said to be perfect, having been painted by Sir Joshua for Sir Brooke Boothby in 1770, from whence it passed to Sir John Barnard, and at his decease was sold by his widow to Mr. Wright. Sold for 505 guineas. Remarkable for its ill drawing and coarse execution, possessing an abundance of all the artist's deficiencies, with very little of his real excellence to redeem it.—Lot 58. Also by Sir Joshua, 'St. Cecilia,' being a portrait of Mrs. Billington, with a choir of infant angels. A kind of pendant to the famous subject of 'Mrs. Siddons as the Tragic Muse.' To the great surprise of most of the company present, a first bidding was obtained with great difficulty of £100, and subsequently it was bought in by a member of Mr. Wright's family for 500 guineas. It was fully expected to realize more than 1000 guineas; and, relatively to the sums obtained for the other works of Sir Joshua, deserved it; but there is no accounting for these occasional discrepancies at public sales.

The small collection of Lord Granville, sold on the 21st, consisted of nineteen pictures. Mr. Manson said his instructions were only, that he was not to give them away. The first half-dozen lots were very unimportant, and we pass to Lot 7. A small circular picture, by D. Teniers, probably the elder, 100 guineas.—Lot 8. Metzu, a very indifferent one, although it had been in several tolerable collections, 220 guineas.—Lot 9. Wouvermans, a small specimen, rather fine, 380 guineas.—Lot 10. A. Cuyp, really a fine work, very small: representing himself alighted and sketching, with an attendant holding both the horses, 500 guineas.—The companion, quite as fine in execution, but scarcely so interesting, 390 guineas.—Lot 13. A very small example of Hobbima, of very inferior quality; probably original, but much meddled with, 340 guineas.—Lot 14. 'A View of a Fortress,' by Vanderheyden, with figures by A. Vandevelde; highly polished; a weak sky, like porcelain painting; intense brown shadows, and with wretched figures, unworthy of any artist; sold for 430 guineas.—Lot 15. This was the finest picture in the collection, representing a pond with many trees, beautifully reflected, and a stag hunt; the figures of which were painted by N. Berghem, and the landscape by Hackaert. It well deserved the sum it brought, of 650 guineas.—Lot 16. 'An Interior,' A. Ostade, sold for 290 guineas: nothing can be said in praise of such a mass of doubtful obscurity. —Lot 17. 'A Large Landscape,' by P. Koninck; view over a flat country. This master never had a great reputation, being only considered as a third or fourth rate artist in his own country.

The numerical statement of pictures sold by auction in London during the past month is as follows:—

Total amount of lots in picture sales from May 21 to June 21, 1845:—May 21. Foster, 139.—May 22. Wilkes, 97.—May 23. Joncs, 174; Price, 114.—May 24, Christie (Mr. Rainier's), 103.—May 26. Izod, 88.—May 29. Cafe, 89.—May 30. Jones, 188; Christie, 129.—May 31. Christie, 101.—June 2. Foster, 84.—June 3. Stanley, 84; Nathan, 70; E. Smith, 98; Thomas, 128.—June 4. Wilkes, 86; H. Foster, 22; Oxenham, 31; Jones, 137.—June 5. Foster, 95; Izod, 100; Collins, 80.—June 6. Jones, 178; Cafe, 124; Phillips, 117.—June 7. Christie (Mr. Wright's), 58.—June 10. Foster, 252; Deacon, 46; Phillips, 128.—June 11. Thomas, 84.—June 13. Jones, 213; Stanley, 115.—June 14. Christie, 166.—June 16. Foster, 70.—June 17. Emerson, 57.—June 18. Foster, 123.—June 19. Joncs, 228; Robinson, 71; Thomas, 80; Izod, 100.—June 20. Jones, 151.—June 21. Christie (Lord Granville) 19.—Total, 4617.

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Specimen of PAYNE'S UNIVERSUM, *Pub. Monthly in Parts, each containing 4 Engravings, Price 1/.* ANNUAL SUBSCRIBERS, *will receive a large Engraving, Gratis (see Prospectus)*

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REVIEWS.

Payne's Universum; or, Pictorial World; being a Collection of Engravings of Views in all Countries, Portraits of Great Men, and Specimens of Works of Art, of all Ages and of every Character. Publishers: Brain and Payne, Paternoster-row.

Although we cannot describe this publication as of a high order of Art—to which, indeed, it advances no pretensions—we may refer to it as one of the signs of the times; for it is now in Art, as it has long been in Literature,—the classes who cannot afford to pay for costly luxuries will have luxuries, notwithstanding, brought within their reach.

And it is most important that, in issuing Art cheap, we should take care that it be also good; for the difficulty of removing first impressions is notorious. It is far easier to teach those who have learned nothing than those who have learned something—but have learned it from evil or impure sources. Our memory may easily carry us back—for we may limit its ramble within twenty years—to the contents of village shops, or even those of large towns, when engravings were looked upon almost as the exclusive acquirements of the great and the rich; the choice was limited to a few atrociously-coloured prints—sometimes sporting, sometimes caricature, now and then tender or sentimental—but usually wretched in design and, if possible, worse in execution. Now-a-days, not only are all the finest publications of the metropolis scattered through the various provincial towns, but in many instances (as, for example, in the cases of Agnew of Manchester, and Hill of Edinburgh) works of the most costly character, and the most undoubted excellence, originate in the provinces, and from thence make their way to London. While purchasers of expensive engravings have largely augmented in manufacturing and commercial towns, buyers of cheap prints have increased in the same proportion; and many are the publishers who are catering for this new and wholesome appetite.

Among the very best of this class is the publication before us—a specimen of which accompanies this number of our Journal. It has, indeed, one feature peculiarly its own among the *very* cheap issues: the whole of the engravings are prepared exclusively for the work in which they appear; that work not being "made up" by prints which have seen service in other quarters and on other occasions.

We repeat, we do not refer to these engravings as by any means likely to satisfy the connoisseur; to him, indeed, they may be agreeable memoranda of famous pictures scattered among the various galleries of Europe; and even for him they may have a charm as things in no way unworthy or unpleasing to look upon. Their price at once shows that they are designed for a less experienced and less discriminating order of purchasers: they are meant for the mass; they are calculated to gratify and instruct the many; to place the grandest achievements of Art of all times within the reach of those who, if pictures maintained high prices, must hear of them as a luxury never to be enjoyed—to whom indeed Art would be "caviare to the multitude."

We look through the various numbers before us, and find little to condemn, while we meet with much to applaud. In each part there are four very fair prints—the subjects being for the most part selected with judgment, and the engravings being highly creditable. Each print is accompanied by letterpress that communicates all necessary information; and, altogether, for a few shillings, we have nearly 100 prints, any one of which a few years ago would have cost more than the present charge for any twelve in the volume.

It is needless to occupy space by going through the contents of the several numbers; let us take up any one of them as a sample of the whole. Here, in No. 15, we have, first, the interior of 'A Cottage of the Tyrol—a Family Scene;' next, a fancy portrait entitled 'Catherine;' next, a view of 'Terracina;' and next a portrait of the immortal 'Humboldt.'

We may, therefore, unhesitatingly recommend this publication as one of the very cheapest of modern times; one, that while it will be an immense acquisition to the cottage, will do no discredit to the drawing-room; and may afford profitable pleasure to rich and poor.

Elizabeth, Queen of Spain. Engraved by Blanchard. Published by Veith, Zürich; and Hering and Remington, London.

This plate is after a portrait by Rubens, of Elizabeth, Queen of Spain, wife of Philip IV., and daughter of Henry IV. of France. This fine portrait is distinguished by the light and breadth which characterize the best female portraits of Rubens, which in texture and finish differ in an extraordinary degree from the very best heads that are seen in his compositions. Rubens, it will be remembered, visited Spain twice—on the second occasion in 1627, when he earnestly counselled Velasquez to go to Rome, on his return from which place he also painted a portrait of the same lady. The name of the engraver is already favourably known to the English public; this plate is equal to his best efforts: it is executed in line, with the finest feeling for texture and gradation.

Penserosa. Painted by Winterhalter; engraved by E. Joubert. Goupel et Vibert, Paris; Gambart, Junin, and Co., London.

We may accord the highest praise to this work. As a composition it possesses great merit, although the picture consists but of a single figure. A young girl has been playing a tambourine, and, exhausted by the fatigue of pleasure, she sits on the ground pondering over the "sweet and bitter fancies" that often visit young maids. The pillars of some palazzo occupy part of the background; they suggest the incident which supplied the theme to the artist. He has boldly encountered a difficulty not easily mastered, for the face is in deep shadow; still the beauty and expression are both preserved; we read in both an eloquent comment on the title. The production is in all respects excellent; the engraver—whose name is new to this country—has so performed his task as to place himself at once among the most eminent members of his profession. His burin is remarkably graceful, and at the same time forcible and firm; there are touches here that may justly compete with those of the great masters of the art. And as with the painter so with the engraver—the difficulties to be overcome were by no means trifling: much time, labour, and no little *mind*, must have been employed by the latter to tell the story of the "Penserosa" in these shaded features as effectively as it has been done. There can be no doubt that M. Joubert is destined to rank among the leading artists of his time and country.

Picturesque Tour of Scotland; Economical Tourist in Scotland; Guide through Edinburgh; Travelling Map of Scotland; Picturesque Tour of England; Picturesque Guide to the English Lakes; Travelling Map of England; Travelling Map of the Lake District. Published by Adam and Charles Black, Edinburgh.

Our space, this month, will scarcely permit us to do more than name the most valuable series of picturesque guide-books issued by Messrs. Black, of Edinburgh; a few lines of recommendation now may, however, be more serviceable than a few columns hereafter,—for the hot summer sun (come, after long lingering) is sending thousands out of town, and among them we trust there are many who, having faith in the attractions of their own country, are disposed to become acquainted with its beauties before they search out those that are to be found—not more abundantly—abroad. We have looked carefully through the volumes: they are admirably "got up;" the descriptions are accurate, and remarkably clear and comprehensive; considerable skill has been manifested in arranging the several details, so that the tourist may readily comprehend all the various matters upon which he requires information as he progresses; in fact he is saved a world of trouble, while his curiosity is stimulated—being told just enough to make him desire to know more; a knowledge to be obtained gradually as his tour advances. We have seldom examined books better "edited." The various engraved matters—the descriptive and illustrative prints on wood, and steel—are executed in a manner the most creditable to Scottish Art. Altogther the series of works is of immense value to tourists; we trust there will be tens of thousands ere long journeying northwards; they will need such a "guide;" they may obtain it easily; at all events such a companion will be most pleasant, most useful, and most instructive. We regret that we cannot this month do the subject more justice.

The Works of Canova. Drawn and Lithographed by Michel Fanoli. Published by Goupil and Vibert, Boulevard Montmartre, Paris; and Paul and Dominic Colnaghi, London.

The whole of the works of Canova are here classed according to their character with infinite taste and judgment, in five large lithographic compositions, showing them in association conformable with their spirit and sentiment,—as, for instance, the first sheet represents a Greek bath, and comprehends all such works as would sort with such a place. There are presented seventeen statues and groups—all too well known to require description here—as 'The Graces,' 'Cupid and Psyche,' 'Venus coming out of the Bath,' 'Endymion,' &c. &c. The second shows the heroic works assembled in an arena of the Greek style; among these are the famous Hercules group, 'Hector,' 'Ajax,' &c. &c. The third exhibits a pantheon full of portraiture, where are found 'Napoleon,' 'Washington,' 'Maria Louisa,' &c. &c. The fourth supposes a vault, which contains all the great sepulchral monuments—as those of 'Pius VI.,' 'Nelson,' 'Clement XIII.,' 'Clement XIV.,' 'The Last of the Stuarts,' &c. &c. And the fifth plate represents a church, and contains all the religious sculpture. The collection has been engraved at Rome, but it is not so complete as this, and sells for 1000 francs (£40); whereas these sheets, which contain the whole of these celebrated works, are sold for a comparatively trifling sum.

The Mountains and the Lakes: Sketches in Switzerland, the Tyrol, and Italy. By G. E. Hering. Publishers, Ackermann and Co.

We received this very beautiful and interesting work at too late a period of the month to notice it any length; we shall do so hereafter; it may form a most desirable companion to the picturesque lands, the leading attractions of which it so gracefully and forcibly depicts. The series consists of twenty lithographic views; they may be justly classed among the most successful examples of the art. The work cannot fail to augment the already high reputation of the excellent painter.

Jeanne d'Arragone. Engraved by Lefevre. Published by Veith, Zürich; and Hering and Remington, London.

This admirable 'Portrait of Jeanne d'Arragone, Vicereine of Sicily,' is engraved after the well-known picture in the Louvre, painted by Raffaelle. The figure is attired in a Spanish costume, finished with unexampled nicety, and is among the best of Raffaelle's female portraits. It is, however, to be observed, that in the picture the hands appear, but the engraving descends only to the bust—a judicious curtailment, inasmuch as the lower parts of the portrait are scarcely worthy of the head, which, in careful study, is equal to anything which the great painter ever did. This plate is engraved in line in the best manner of the modern French school.

England, Scotland, Ireland. Three lithographic prints; painted by Brocky; drawn by Regnier and Bretanier. Goupil et Vibert, Paris; Gambart & Junin, London.

Three pleasant readings of national character; they partake somewhat of the affectation of our neighbours in their allegorical picturings of the female form; but they are admirably drawn, composed with considerable grace, and supply very desirable acquisitions to the portfolio. As examples of lithography they merit high praise.

The Cartoons. Engraved by Holloway, Slann, and Webb. Publisher: Lloyd.

We cannot this month review this valuable series of prints; we must content ouselves with a reference to the very full details contained in the advertisement.

TO CORRESPONDENTS.

The several Numbers of the Art-Union for the present year (two of the Parts having been reprinted) may be obtained of the Publishers, or by order through any provincial bookseller. Communications for the Editor must be addressed to Messrs. Chapman and Hall, 186, Strand.

ROYAL COMMISSION OF FINE ARTS. The EXHIBITION in WESTMINSTER HALL is now open. During the first fortnight, viz., till the 12th of July inclusive, the Exhibition will be open (from Nine o'clock till Seven) to visitors paying 1s. Afterwards, for a period hereafter to be fixed, the public will be admitted gratis, except on Saturdays, on which days the Exhibition will be open from Ten till Seven to visitors paying 1s. Catalogue 6d.

C. L. EASTLAKE, Secretary.

ENCAUSTIC DECORATIONS for ROOMS, executed by first-rate German Artists, both for ceilings and walls.—Specimens may be seen at W. B. SIMPSON'S, 455, West Strand, near Trafalgar-square. The same are done on paper for the country, and may be put up by country workmen.

THE attention of Artists and Collectors is directed to the PATENT RAIL for hanging Pictures; and IMITATION-GOLD FRAMES. The Rail combines an elegant continuous Cornice Moulding, with strength to bear the largest Painting. The Frames are equal in appearance and durability to gold, but at considerably less cost. Specimens to be seen at Mr. NOTTINGHAM'S, 6, St. Benet's-place, Gracechurch-st.

SKETCHING SEASON.—T. MILLER begs to inform Artists and Amateurs, especially those about to make excursions for the purpose of sketching from Nature, that he supplies colours both in Oil and Water, with every other requisite, expressly adapted for landscape painting in portraying the evanescent effect of clouds, distances, &c., with facility.

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ROYAL COMMISSION OF FINE ARTS.

THE SUBSCRIBERS, whose Specimens of Painted Glass and Designs for the Windows of the New Houses of Parliament have received the special approbation of the Royal Commission (they being the first named in the Report of the Committee), are prepared to furnish DESIGNS adapted to every Style of Ecclesiastic or Domestic Architecture, and to execute work to any extent within the shortest possible period.

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PATENT ELECTRO-PLATED and GILT ARTICLES in every variety, at the Establishments of the Patentees, ELKINGTON and CO., West End—22, Regent-street, corner of Jermyn-street; City—45, Moorgate-street. The Patent Electro processes being extensively adopted under their license, the Patentees beg to state that they confine their own manufacture to goods of a superior and warranted quality only, which invariably bear their mark, "E. and Co." under a crown. Old Articles replated and gilt.

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RESTORATION of OLD GILT FRAMES and PRESERVATION of NEW.—UPTON'S PARISIAN GOLD DETERGENT, 2s. 6d. per bottle, instantly restores old gilding to its original splendour, and at once removes fly spots, rendering covering from the fly unnecessary; it also greatly increases and preserves the brilliancy of new gilding. Expense for a large frame a few pence only; trouble merely sponging the surface.—33, George-street, Hanover-square, and 66, Basinghall-street, City.—N.B. Lacker, silver and bronze, 1s. 6d. per bottle; Silver Plating Liquid, for re-silvering copper plate, 1s. per bottle.

PATENT RELIEVO LEATHER ORNAMENT and the CARTON-TOILE, in the English and French manufacture, No. 52, Regent-street, next to the County Fire-office.

F. LEAKE and CO. beg to return their respectful thanks for the extensive patronage they have experienced from her Majesty, H.R.H. Prince Albert, the nobility, gentry, architects, and the public, in their manufacture for Hangings of Rooms, Screens, Door Panels, Cornices, Friezes, Arabesques, Pilasters and Mouldings, Busts, Medallions, Patteras and Centres for Ceilings, Caryatides, Consoles and Brackets, Foliage, Fruit and Flower Borders, Book-covers, Album-covers; Music, Drawing and Manuscript Boxes; Picture and Looking-glass Frames, Bookcases and Cabinets, Sideboards and Ornamental Furniture, in several hundred designs, and copies of elaborate Carvings in alto and bas relief, and in every style and period of decoration for which ornament can be applied in Leather and Carton-toile, and at 25 per cent. less in all cases, and many instances 50 per cent. less.

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THE HOSPITAL for CONSUMPTION and DISEASES of the CHEST was instituted in the year 1841; and no public charity in this kingdom has exhibited a more remarkable history of success. It will suffice to state, that its receipts during the first year of its existence amounted to £800; while those of the year past have extended to as many thousands!

This interesting and valuable Institution—although its prosperity has been rapid beyond precedent—had at the outset to contend against the auguries of many, who believed the effort for its establishment was made without an adequate prospect of support; even those who had faith in its necessity, and earnestly desired its foundation, had but little hope of seeing it raised to a position in any degree commensurate with the terrible malady it was designed to alleviate or to remove. A very few months after its commencement, however, brought conviction that public sympathy would be largely followed by public aid; and that funds proportionate to the amount needed would be supplied by the humane, the generous, and the philanthropic.

The vitality of the Institution became no longer a question; and now, at the close of little more than four years, so propitious has been its career and so auspicious are its prospects, that its rank may confidently be anticipated among the noblest, the wealthiest, the most respected, and the MOST BENEFICIAL of the many admirable charities of the British Metropolis.

Since the opening of the Hospital, in September, 1842, TWO HUNDRED AND FOURTEEN in-patients have been admitted, of whom NINETY-TWO have been discharged more or less benefited. During the same period THREE THOUSAND THREE HUNDRED AND SIXTEEN out-patients have been treated with remarkable success.

The new building at Old Brompton is progressing rapidly; the portions to be completed, viz., the west wing and part of the centre, including the entrance portico, are now roofed in, and the Hospital will be ready for the reception of patients by about the May of next year.

It is not too much to anticipate that the event of opening the enlarged and matured establishment will deeply interest, not only the scientific and benevolent of this country, but the wise and good of every civilized community throughout the world.

The amount of annual subscriptions already reaches the large sum of £1200. The building fund suffices to meet the three first instalments, together with the heavy expenses of enclosing the ground; and there is every reason to hope and believe that the resources which may be looked for within the present year will enable the Committee to meet all demands upon them as soon as they shall severally become due.

The Committee presume to add that, although the support the charity receives has been large and liberal, the evil the Institution is established to lessen—perhaps, by the blessing of God, to remove!—is terribly extensive; applications for admission to the Hospital are grievously numerous; the number of afflicted out-patients almost exceeds belief; and, consequently, the means of supplying relief are still sadly disproportionate to the demand for assistance.

The Committee, therefore, earnestly entreat the active and zealous aid of all who desire to alleviate suffering, to effect restorations to useful health, to direct the heart and mind to a safe and certain haven when life draws to its close, and of those also who anxiously hope to DISCOVER A REMEDY FOR THE MOST DISMAL DISEASE INCIDENT TO HUMANITY!

The following statement will show the magnitude of the evils which this Institution was formed to remedy. Of the 60,000 deaths which occur every year in England and Wales from slow and lingering diseases, about 36,000 are probably due to Pulmonary Consumption. One-ninth, therefore, of the total mortality at all ages, and more than one-fifth of the mortality of adults, is due to this cause; and as the duration of the disease, taking one case with another, is about two years, it follows that about 72,000 persons are constantly suffering from Consumption, being at the rate of four persons in every thousand of all ages, and eight in every thousand adults.

Again, of the 45,000 death occurring every year in the metropolis, about 5600, or one-eighth of the total mortality of the metropolis at all ages, and little less than one-fifth of the mortality of adults, arises from this fatal disease: and upwards of 11,000 persons, being about one in 170 of the entire population of the metropolis, and more than one per cent. of the adults, are constantly wasting away under the attacks of this lingering malady.

Of these 11,000 cases, about three-fourths occur in males, of whom a large proportion are working men, unable to provide for themselves and families, systematically excluded from our general hospitals, and uniting in their own persons every conceivable claim to sympathy and assistance. It may be well to add that many—very many—of these poor sufferers are the acknowledged victims of unventilated workshops, ill-constructed dwellings, vitiated atmosphere, long hours of work, and the want of open places for exercise and recreation; so that they may fairly claim from their richer brethren not sympathy only, but compensation for the injury which their neglect has inflicted upon them.

Contributions to the charity, or to augment the building fund, will be gratefully received and acknowledged by the Honorary Secretary, Philip Rose, Esq., 22, Hans-place; the Secretary, Mr. Osborne Cross, 20, Great Marlborough-street; or by any member of the Committee of Management.

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